

TWENTY-FOUR PAGES



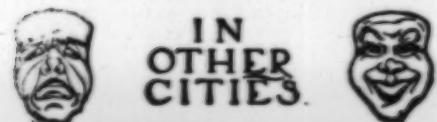
# THE NEW YORK DRAMATIC MIRROR

VOL LI., No. 1,314.

NEW YORK: SATURDAY, FEBRUARY 27, 1904.

PRICE TEN CENTS





## SPRINGFIELD, MASS.

The Court Square has booked solid for February, getting Raffles and Candide, two of the attractions temporarily forced out of New York, and Robert Hilliard, for the only three dates left open. The Raffles advertising here was headed up in this innovative style: "By order of the Mayor of New York: Kyrie Belwell will appear in Raffles, etc."

Robert Hilliard made a good impression 8 with Gabriel as Buster, George Ali as the boy, and a large and capable co. The Utopia Choral Society, an ambitious local organization with one hundred and thirty-five voices, gave The Erlking's Daughter 9. Kyrie Belwell, E. M. Holland, and the rest delighted a full sized house with the fascinating Raffles 10. Springfield's vaults are ready to be opened to the cracksman any time he comes. Mr. Belwell's walk's exile in New England after playing Monks in Boston took him back and found a round Parsonfield all the week. Tuesday he was back bound for Hartford, Wednesday here for his engagement, Thursday in Worcester, Friday back on his way to Bridgeport, and Saturday again for Holyoke.

Parfisal, made into a play, was the rather odd attraction that Chase and Kensington presented 11. It was well given by capable people, including Edmund Breese, James Glavin, Theodore Terry, and Alainde Fine Arts, but did not attract strong to ticket buyers. Madame Nordica with Walter Damrosch and the New York Symphony Orchestra, who gave some Parfisal and other Wagnerian music, packed the theatre at advanced prices 15. The event was under the local management of W. F. A. Engel of Taylor's music house, and was a pronounced success.

Karen Kendall made her first visit here in half a dozen years 16, presenting The Vinegar Boy to an audience that largely in numbers and bursting with mirth and satisfaction. The comedy is certainly unique—like Kendall. I wondered why, in North Adams the night before, when he was there without his co., which was stalled on a later train and did not get in till 9:15, he should have dismissed the audience and returned their money. Had he just come out and talked for half an hour or so no one would have asked for their money.

Winkfield Johnson here several times, returned 17 with Edna Mayo in the leading role and gave good performances.

Mildred Holland, who is certainly cultivating Springfield, appeared in Kremer's new play, The Triumph of an Empress, 18, and scored another success. Her rendering of the Princess Catharine, afterward the Empress, showing the extremes of girlish caprice and womanly dignity, with always a fascinating personality. Manager White has surrounded her with a score co. Coming on October 19, day 20, Under Southern Skies 22. Robert Hilliard in That Man and I 23. A Night Off (Williams College Students) 24. De Wolfe Hopper in Mr. Pickwick 25. Herrmann 26. Robert Emmet 27. Paul Revere 28.

The New Glimmer had The Darkest Hour 8-10, and it pleased the patrons. We have seen railroad trains passing across the stage and coming toward the footlights here and, bird's-eye view of trains moving toward trains and trains toward trains. This piece shows us the rear end of a train disappearing in the darkness, with the red tail lights growing closer and smaller. There is now nothing left to be shown in trains but a worm's-eye view. Naturally The Darkest Hour preceded To Be Buried Alive, the sequesces of which were held 11-12. It is a play on hypnotism, but not so gruesome as the title, and the audience, not so noisome in the cast, including Helen Mar Wilcox, Katherine Powell, W. H. Cope, and others.

Why Girls Leave Home, with its moral lesson (if you can find it), played a return 15-17. The co. has been changed some since its previous visit, but the scene in the bar room private booth is just as effective. Dare Devil Dorothy 18-20. The Bowery After Dark 22-24. Patrice in Driven from Home 25-27.

The Grand had the Trans-Atlantic Burlesques 4-6, with a strong co. A Wife's Mistake, with the author, Leonard de Courcey, in the leading role, was given 8, 9 to pleased audiences. Martin's Uncle Tom's Cabin 10 did a large business and proved a surprise to those who do not expect to see good actors in this theatrical ringer. The cast was the ablest seen in a U. S. C. production here for years.

The Bon Ton Burlesques pleased their audiences again 11-12. Moving pictures were the attraction 14-15. Al. Horne's Big Show 16-20. High Flyers Burlesque 22-24. Trans-Atlantic Burlesques 25-27.

The Flute Stock co. made their first appearance in Springfield at the Nelson 15-20 and for some reason got more mention from the dailies than Corse Payton or Katherine Bober have enjoyed. They gave a good performance, Grace G. Hamilton and Earl Simmons having the leads. The McConnell Sisters, Cook and May, James Walker, a boy soprano, and the biograph have the duty of keeping people in between the acts.

The performers in A Soldier's Story, the English, were the Ban, The Clemenceau Case, Dr. Jekyll and Mr. Hyde, and Cinderella. John L. Sullivan Vaudeville co. 22-27.

Everyman will be given at High School Hall 19, no date being open at Court Square. It is given out here that this will be Wynne Mathison's last appearance in this gloomy production, as she is to take Viola Allen's place in Twelfth Night.

EDWIN DWIGHT.

## DETROIT.

E. R. Schremser, leader of the Avenue Theatre orchestra since the house opened, has resigned and is succeeded by William Anderson, late of Shea's Theatre, Toronto.

Florence Hayward (Mrs. Spitale) has canceled her engagement with The Isle of Spice co. and returned to her home in this city. Her place in the production did not give her the opportunity she sought in a vocal way. She will be given a more pretentious singing part in one of the new Whitney offerings later in the season.

One of the best amateur performances given here in many a day was that presented by Marcus La Mianca and pupils at Masonic Temple Auditorium 4, the offering being T. W. Williams' well-known Coate. The careful staging, smoothness, and finish which characterized every detail reflected great credit on the director. Mr. La Mianca, as Eccles, was very skillful, and handled the rather difficult character with a nicely which savored more of the professional than the amateur. Matilda Canfield was a surprise as the Marquise de St. Maur, her interpretation displaying the true art. Miss Cannon is new to the dramatic, but possesses dramatic ability that if followed would surely bring her success. She is a handsome young woman, with a striking stage presence. Yvonne Monshamer made a vivacious Polly Eccles, and won most of the applause for her bright and attractive manner. Leonard R. Carley was good as Hon. George D'Alroy. Fred W. Ingram presented a capital picture of the English fop, Captain Hawtree. Louis J. Senn, as Samson Garrigue; Paul Monshamer, as Don; Margaret J. Bond, as Esther Eccles, and little Ruth Amos, as Lucy, all contributed worthy support.

In Old Kentucky proved immensely popular at the Lyceum 7-12, notwithstanding it is an old-timer. There are few plays better liked by the popular price audience, and few have more claims. It tells a quaint, charming story, and is readily one of the best constructed of its calling. The present production is quite an elaborate one and the casts very able, notably Berling, Gorham, Heath, J. W. Cope, Frank Russell, George Deyo, Otto Turner, Charles Randall, James Roberts, John Powell, Thomas Bloom, Besbie Barricale, Estelle Dale, Mary Anderson.

Why Women Sin, for the first time here, had a prosperous week at the Whitney 7-13. It is a well constructed melodrama, and ably presented by a capable co.

Madame Schumann-Heink appeared as co-artist for the Detroit Chorus of Professional Singers at Light Guard Armory 9, which called out the largest audience of the season. The great contralto shows improvement over her last visit, and charmed her audience as much by her pleasing personality as by her truly wonderful voice; her welcome was a most hearty one. The chorus, under the directorship of G. Arthur Dewey, acquitted themselves with credit in a pleasing interpretation of popular songs, and deserved all the plaudits that was showered upon them. Josephine Hartman acted as accompanist for Madame Heink, and Emily Gilmore did similar service for the chorus.

George Sidney, as Busy Issy, is at the Lyceum 14-20, delighting immense audiences who vote the comical little Hebrew the best entertainer of his kind. There have been many impersonators of Yiddish characters, but none are quite so good as our friend George. His portrayal is not a caricature that offends, but the work of an artist, which he certainly is. He has a unique way of managing his undertakings that affords capital entertainment for his audience. Busy Issy could never be taken seriously, but as good, clean fun is decidedly worth while. Its method is unique, it moves briskly, full of pretty songs and a chorus of good looking, well gowned young women. The principals, besides Mr. Sidney, are Fred Wycom at the Baby Gee Whiz; Carrie Weiler, as the Old Parisian; Matt Campbell, Mrs. Harry Bloodgood; Eddie Clark; Matt C. Woodward; Charles La Mier; Frank Gibbons; Ed Gilmore, and Will J. Hagan. Hanlon's Superba next here.

A decided novelty is forthcoming at the Whitney Theatre 14-20, Rachael Goldstein, by Theodore Kremmer, which means it is intensely thrilling, but about the sincerest piece of work this author has ever turned out. Louise Beaton, as the young Jewish, was popular with her audience, who are always on the side of the persecuted and never fail to reward the demonstrating persecutor. The co. is composed of Edward Archer, Walter Snyder, Arthur E. Sprague, E. L. Walton, Sam Green, Herbert K. Betts, Lillian

Hale Emery. The Stain of Guilt for week following. The Sultan of Sulu at the Detroit Opera House 15-20, with a co. comprising Charlotte Russell, Frank Meulen, George Quinlan, Fred Freen, Walter Lawrence, Blanche Chapman, George O'Donnell, McEville Collins, Helen Tomlinson, John J. Fogarty, John T. O'Day, Loris Scarsdale, Nellie Adams, Callie Mason, Bertha Hobson, Berenice Harte, Margaret De Mille, Mabel Wilber, Mattie Rivenberg, Octavia Broache, Mille Murray.

A. FRANCIS.

## LOUISVILLE.

The Wizard of Oz proved one of the strongest attractions of the season, filling Macaulay's at each performance 15-17. Montgomery and Stone repeated the success of their former visit, and the co. scenery, costuming, drilling, and music were everything that could be desired. Quinlan and Wall's Minstrels will fill engagement matinee and night 18, and John Drew will finish the week, appearing for the first time here in the Marchion comedy. The Second in Command, Maxine Elliott will open in Her Own Way 22. Crawford and his Italian band will be seen and Lead at the Auditorium, matinee and night, 19 to assured big business, as the advance sale has been very large.

The French Opera co. in its entirety, under the management of Mon. Charley, will fill three nights' engagement at the Auditorium, commencing 25. Carmen, La Juive, and Cavalleria Rusticana will be the operas presented. This will be a notable musical season.

Miss McEville, who has excelled much interest.

At the Avenue the Lincoln J. Carter sensational melodrama, Too Proud to Beg, proved a strong card 14-20. The play abounds in melodramatic situations, the mechanical contrivances are numerous. The children's artistes, Tenny and Sunshine, proved an interesting added attraction. The Little Church Around the Corner 21-27.

J. H. Clark, for many years watchman at the Auditorium, and a beneficiary of the late Daniel Quillip, died 12. It is asserted that he grieved over the passing away of his benefactor, and there are those that believe he died of a broken heart in consequence.

William Castleman, the young Louisville tenor, is spending a brief period here visiting his home, preparing for his service during the present season. Mr. Castleman is under engagement with Charles B. Dillingham, and will be heard next season in an important role in one of that manager's enterprises.

Madame del Haas Wicks, the Belgian pianist, will give a recital at the Woman's Club 19.

With the Green Eyes is an Louisville and ex-newspaper man who was kept busy greeting old acquaintances during his stay. He has taken on a good deal of responsibility and is a welcome addition to the city.

Members of The Wizard of Oz co. showed their respect for the memory of Senator Hanna, whose death was announced during the engagement here, by eliminating from the dialogue the name of another public figure.

Misses Montgomery and Stone enjoyed the occasion of their last visit to Louisville, enjoyed a social evening with their friends.

R. W. Brown, ex-Grand Exalted Ruler of Louisville Lodge of Elks, member of the Grand Lodge of that body, made a hit with his after dinner speech upon the occasion of the banquet celebrating the thirty-sixth anniversary of the order, recently held at the Waldorf-Astoria, New York. Mr. Brown is a graceful speaker, editor of the "Times," has a wide acquaintance with the theatrical profession, and is openly spoken of as a candidate for the position of Grand Exalted Ruler of the Elks.

Manager John T. Macaulay, when approached by a representative of a Louisville paper for an expression in connection with the rumors that are circulated that David Belasco has or will purchase Macaulay's Theatre here, to form one of the chain of independent theatres that are to be controlled by Mr. Belasco and his associates, told the story of an illustrious person who, when asked with whom he was connected, where he was concerned, answered "All of them facts have been veiled and found to be absolutely false."

## ST. PAUL.

The Cavalier, a dramatization of George W. Cable's Southern romance, was presented by Wallace Munro's capable co. with Charlotte Tittell in the leading role, at the Metropolitan Opera House 11-13, and entered into general favor with the audiences throughout the engagement. In the role of Captain Dumas, an intrepid Southern girl, Charlotte Tittell's performance is entertaining and picturesque. She evidenced a fine conception and her emotional work was good and effective. Miss Tittell has a refined and pleasing personality, a melodious voice, and a clear and expressive enunciation. Her Southern accent was exceptionally good, and her manner natural and effective. Miss Tittell's performance, strong and convincing in the second act, and was tenderly shown a warm welcome and received numerous curtain calls at the close of each act. An excellent piece of acting was contributed by Wallace Munro in the role of Captain Francis Oliver, the Northern spy in Confederate uniform. John Monks did commendable and effective work in the dual role of Captain Robert Jewett, Federal officer, and General Jewett, his father. In the role of Lieutenant Gorham, a very gaunt, thin, and courageous Southern officer, J. A. Misen was very creditably, and won marked favor. Mr. Misen is a St. Paul boy, whose career upon the stage has been brief. He evidenced a natural ability for the stage, and his excellent portrayal of an important role shows much promise. Mr. Misen on his appearance upon the stage, received a most hearty recognition from his many friends present. Creditable work was given by Robert F. Pern, J. J. Lyons, William C. Andrews, Eva Beldon, Estelle Gilmer, Juliette Parish as Tilly, and 2 others. The play was well staged.

The Bonnie Brier Bush was presented admirably by the veteran actors J. H. Stoddard and Reuben Faz, and a strong supporting co. 14-17. At the opening performance, a good and appreciative audience thoroughly enjoyed the performance. The play was staged with great effect, and the scenes and mountings were particularly noteworthy and evoked much applause. J. H. Stoddard's Lachlan Campbell was a masterful characterization, a strong conception of the character presented in its different phases in an artistic, appealing and impressive manner. He was especially strong in the second act. Reuben Faz, as Archibald McKittrick, the irrepressible and incorrigible Fatty, won marked favor. Mabel Brownell was a picture of grace and beauty, and played the part admirably. Robert Holmes was a delightful Kate Carnegie. Robert V. Ferguson was excellent as Dr. McLaren. Jas. McVicker, George Wharnock, Wallace Jackson, Adelaide Cummings as Margaret Howe, and the balance of the cast were commendable. Grace Van Studdiford in Red Feather 18-20. Paula Held in Mme. Edwina's Winsome Winnie 22-27.

A melodrama, The Isle of Spice, was the attraction at the Grand Opera House 15-20, which called out to a large and well pleased audience, which filled the theatre to the foyer. The drama is of the thrilling type and took well. Joseph Santley, the boy actor, puts plenty of spirit into every scene as Ned Nimble, the newsboy. He displayed remarkable intelligence and carried the part convincingly. Genevieve Cliff contributed an exceptionally good and life-like impersonation of Flissie and scored a hit. Miss Cliff's acting gives promise. Creditable work was given by Herbert Scott and Theo Ehrhardt. Theo J. Hamill sang two songs in excellent voice and won marked favor. Laurena Stanley as Bella, and Anna V. Risher as Gertrude, Lillian Jerome Martin as Mother Murphy won favor. Orpheum Show 21-27. Yonson co. Joseph Murphy in Kerry Gow follow.

GEORGE H. COGRAN.

## JERSEY CITY.

Robert B. Mantell played his annual engagement in this city 15-20, but this season he came to the Academy of Music to fine patronage. The Light of Other Days is an excellent play, with a good and interesting plot. The piece affords Mr. Mantell opportunities for action, and he takes advantage of them all. The different scenes are well worked out, and the climates are appropriate and strong. A fine duel scene is offered, and the mountings and costumes are handsome. Mr. Mantell, as Sir Maurice Desmond, and Marie Ruth Russell, as Helene in the prologue and Cerise in the play, were excellent. The acting of both was superb. Mr. Mantell was serious and pathetic, and his comedy work was real acting. Miss Russell in the dual parts was also hard, commanding work. The support was of the best, each character finding in capable hands. Gordon Bully as Lenox; May Maurine as Bridget; Charlotte Lambert, as Lady Geraldine; Clarence Mortaine, as Anthony; Alfred Hartwell, as Pierre; Otto F. Andrews, as Jean; Walter Campbell, as Henri; E. L. Walton, Sam Green, Herbert K. Betts, Lillian

Harry Howard, Leola Fairchild, and Madge White. The Ninety and Nine 22-23. Soldiers of Fortune 23-24.

Up the Southern Skies was the offering at the Bijou 15-20 to excellent patronage. The performances were a decided treat, and the pretty story and unique characterizations helped to make it so. The situations are cleverly worked up. The Southern accent is prominent, and the play breathes the spirit of true Southern chivalry. The Halloween scene was well done, and all the surroundings are as typical that the play cannot help being a big go. The sentiments of the play are well expressed and are mingled with laughter. The cast was a fine one. Minnie Victorson, as Leila Crofton, was capital. It is a trying part, and she was naive in her comedy scenes. She is a clever actress and gave the best of satisfaction. Edgar Forrest, as the Major, was fine. He was strong where the scenes demanded strength, and he never forgot his dignity. His scenes in the second act were ones of the best of the hits. Walter Connor, as Collier, as Major, and W. C. Morris, as the young minister, were fine. Both are finished actors, as is also Kenneth T. Bishop, as the young minister. Other parts were played in a capable manner by Marcus McClellan, as Burleigh Mayor; Henry Weinholt, as Steve Danbury; Elsa Berger, as Fifi; Arline Mariner, as Miss Ally; Agnes Milne, as Peggy; Jessie Foster, as Mrs. Rosick; and Anna; Lorraine, as Mrs. Danbury; W. D. Stone, as Uncle John; Hattie Blane, as Mrs. Danbury; and Florence Hill, as Annie. Blane Mayhew in Show Girl 23-27. Eugenie Blair 23-27.

Harry Howard, Leola Fairchild, and Madge White. The Ninety and Nine 22-23. Soldiers of Fortune 23-24. Next week, Why Women Sin.

Carl D. McCullough, a prominent young Buffaloian, made his vaudeville debut at Shea's Theatre 15 before one of the largest audiences ever in the house, and scored a decided success.

The Teck Theatre will become the first-class theatre of Buffalo 20; the Star Theatre on that date becoming the popular price attraction house of the city. The Bijou 20 with The Farmer and Doctor. The prices at the Star will be 25, 50 and 75 cents for the evening performances. There will be three matinees each week—Tuesday, Thursday and Saturdays. Thus John R. Stirling will give the best shows for the least money at the Star. The bookings made early in the season for the Star Theatre have all been transferred to the Teck Theatre, which on the 20th will take the place of the Star Theatre with the presentation of Fay Davis in Her Own Way, Arthur Jones' latest show, Whitewashing Julia. Moreover the galleries at both the Teck and Star will be known as family circles.

Brooks and his band began a four day's engagement at Convention Hall 16 in a series of rag-time concerts to large and enthusiastic audiences.

P. T. O'CONNOR.

DENVER.

Mrs. Langtry appeared at the Broadway Theatre in Mrs. Deering's Divorce 8-10, and The Degenerates 11-13. The daily papers have been delighted with personalities regarding her, but her acting pleased.

James F. Gironda, of this city, goes to Los Angeles, Cal., for six weeks to join stock co. playing old man and character parts.

Will H. Kornblith, of this city, formerly in advance of An Actor's Romance co., has retired from the profession for a while.

Evelyn Wood, of this city, has leased the Dewey Theatre, Oakland, Cal., and will open it 20 with a stock co.

Theodore Appold, of Newark, has been appointed general musical director of Charles Blaney's attractions.

WALTER C. SMITH.

PROVIDENCE.

The Light That Lies in Woman's Eyes, a three-act comedy, by E. H. Sothern, was seen at the Providence Opera House 15-20 by good patronage. The cast of the play were Virginia, Harold, William Courtney, and Fanny Addiss Pitt. De Wolf Hopper in Mr. Pickwick 22-24. Charles Hawtrey in Saucy Blouse 25-27.

Edward A. Locke, of this city, has made arrangements to produce his new pastoral comedy-drama, The Old Granite State, in New York city next season.

James F. Gironda, of this city, goes to Los Angeles, Cal., for six weeks to join stock co. playing old man and character parts.

Will H. Kornblith, of this city, formerly in advance of An Actor's Romance co., has retired from the profession for a while.

## CORRESPONDENCE

### ALABAMA.

**BIRMINGHAM.**—**ELIJU THEATRE** (Edward E. Williams, mgr.): The Lighthouse by the Sea closed successful week 8-12; co. displayed fair ability; scenery unusually attractive. **GRAND-UNION-HARVEY CO.** opened 15-20 in *The Sad Sea Waves* to crowded houses; musical numbers numerous and variety; chorus splendid; principals well cast, and enthusiastic applause attested to popularity of co. **My Friend from India** by same co. 22-27.—**JEFFERSON THEATRE**: Rose Melville in *Sis Hopkins* 8, 9. Sadie Martinot in *His Excellency the Governor* 10. Four Cohans 11. Nat Goodwin in *A Gilded Fool* 12. John Drew 16. Florodora 17. Edward S. May 18.—ITEMS: Fan-  
nie Franklin appeared with above co. and was well received. Also Sophie Clifford has been a success of this co. On Monday, 22, a special matinee will be given for benefit of Hillman Hospital, the gross receipts being divided equally.—A rumor, which seems to be gaining credence, states that Jake Wells will acquire control of East Lake Park, and that he and the local street railway co. will spend in the neighborhood of \$200,000 in improvements. Should this be successful, he will add very fair bill 18-22.

**MONTGOMERY.**—**McDONALD'S THEATRE** (G. F. McDonald, mgr.): Miss Wixson of the Cabbage Patch (local 11) pleased packed house. The Metropolitan Burlesques 15.—**MONTGOMERY THEATRE** (Hirsch Brothers, mgrs.): Peck's Bad Boy 9 pleased large house. **Creator's Band** 10; very poor business. Sadie Martinot in *His Excellency the Governor* 13; good performance; fair business. **Four Cohans** 17. King Dode 18. **Florodora** 19. **Hailey's Minstrels** 20.

**MOBILE.**—**THEATRE** G. Tannebaum, mgr.): **Creator's** 11; delicate fair attendance. **The Runaways** 9; matinees with thoughtful audience by large house. Sadie Martinot in *His Excellency the Governor* 11; matinee; performance good to average business. **Nat C. Goodwin** 13; matinee. In *A Gilded Fool* 12; play and star excellent; attendance large. **The Storks** 22. **Leeds Morrison** 23. **Page Comedy** co. 23-March 4.

**UNION SPRINGS.**—**ELEY OPERA HOUSE** (Henry J. Rosenthal, lessor and mgr.): **Payton Sisters** in Little Alabama 6; co. good; business good. **Page Comedy** co. 15-17 opened with **Country Boy** to capacity; audience pleased. **Helen May Butler Band** 25.

### ARIZONA.

**TUCSON.**—**OPERA HOUSE** (A. V. Grossetta, mgr.): **Convict Stripes** 10; good co. to fair business. **A Little Outcast** 15. **William Lee Greenleaf** 17. **Andrew Robson** in **Richard Carvel** 19. **Harold Bauer**, pianist. 20.

### ARKANSAS.

**LITTLE ROCK.**—**CAPITAL THEATRE** (R. S. Hamilton, lessor and mgr.): **A Country Kid** 9; fair performance to light business. **Katherine Willard in Power Behind the Throne** 10; fair business; excellent performance. **Harry Beresford** in *The Professor's Love Story* 11. **When Knighthood Was in Flower** 12; fair business; excellent performance. **The Wizard of Oz** 13; good performance to S. R. O. **Holder Comedy** co. 15-17. **Sweet Clover** 18. **Miss Hursey from New Jersey** 19. **Wally Walker** 20. **Uncle Josh Sprueby** 22. **Tim Murphy** 23. **Rose Coghlan** 24. **The Headwaiters** 25. **Al. H. Wilson** 26. **Alice in Wonderland** 27. **Irving French** co. 29. **March 1**. **The Runaways** 2. **Woods and Brings** 3-5. **Marie Fountain** 7-11. **Florodora** 12. **Lost River** 15. **Andrew Robson** 16. **Frank Delton** 17. **Billy Kersands** 18. **Peruchi-Beldent** co. 21. **22**. **Life's Mistake** 23. **Peruchi-Beldent** 24-26.

**PINE BLUFF.**—**ELKS' THEATRE** (Clarence Phillips, mgr.): **Katherine Willard** in *Power Behind the Throne* 8; very good fair house. **When Knighthood Was in Flower** 10; exceptionally pleased audience. **A Country Kid** 11; very poor co. to good house. **Harry Beresford** in *Professor's Love Story* 13; co. well received; fair house. **Wizard of Oz** 14. **Valley Forge** 16. **Sweet Clover** 20. **Rose Coghlan** 23. **Head Waiters** 24. **Tim Murphy** 25. **The Runaways** March 3. **Bobby and Marie Fontaine** 7, 8. **Gay Mr. Goldstein** 9.—ITEM: Harry Beresford made such a hit in *The Professor's Love Story* that he was induced to play a return date in the near future.

**HOT SPRINGS.**—**GRAND OPERA HOUSE** (Brig. Gen. and Mrs. H. H. H.): **The Power Behind the Throne** 9; big house; co. good; audience pleased. **The Minister's Son** 10; fair house. **When Knighthood Was in Flower** 11; good house and play. **Harry Beresford** in *The Professor's Love Story* 12; fair house; fine play; pleased audience. **The Wizard of Oz** 13. **R. O. audience** highly pleased. **Uncle Josh Sprueby** 13; good business. **Irving French** co. 18-20. **Marie Fountain** 22-23. **Telephone Girl** 24. **Marie Fountain** 25-27. **Albert Taylor** 29-March 3. **Where is Cobb 4**. **Middleton Stock** co. 7-9. **Floyd Brings** co. 10-12.

**JONESBORO.**—**MALONE THEATRE** (H. W. Applegate, mgr.): **Holden Stock** co. 9-13; good co. to good business. **Sweet Clover** 14. **Woods and Brings** 15. **Stock** co. 18-20. **The Headwaiters** 22. **Uncle Josh Sprueby** 27.

**MARIANIA.**—**IMPERIAL THEATRE** (B. Kasten, lessor and mgr.): **Middleton Stock** co. 15-17; presenting in Old Virginia. **Happy Hooligan**. **The Prince of Liars**. **Miss Hursey from Jersey** 23.

**MENA.**—**OPERA HOUSE** (Donaldson and Shoup, mgrs.): **Uncle Josh Sprueby** 15; fair co.; good house. **Captain C. T. Allen** 16; good co.; small house. **Milton Comedy** co. 20. **Albert Taylor Stock** co. 24-26.

### CALIFORNIA.

**SAN JOSE.**—**GARDEN THEATRE** (Stanley Ross, mgr.): **Sun's Minstrels** 7; first-class show; good business. **Down by the Sea** 8. **Georgie Minstrels** 17, 18. **Circumstantial Evidence** 20. **Victory Theatre** (Oliver Monroe, mgr.): **Lost River** 9; very fine production; good business. **Wards and James** 6; fine production; good business. **Eternal City** 10; fine co.; good business. **Chinese Honeymoon** 11, 12; very fine co.; good business. **Eagles** 25. **Sag Harbor** March 6. **Frank Bacon** 13. **St. Patrick's Banquet** 17. **Human Heart** 18. **Dan Sully** 20. **Winsome Winnie** 26. **Eric of Sweden** 27.

**OAKLAND.**—**MACDONOUGH THEATRE** (Hall and Barton, lessors): **A Chinese Honeymoon** 4-10; fine performance and elaborate scenic effects; house sold out at opening. **The Eternal City** 11. **12**; excellent production to S. R. O. **Devil's Auction** 12; performance and attendance fair.—**DEWEY THEATRE** (Charles E. Cook, mgr.): **Mahara's Minstrels** 8-14; good performance; business hardy satisfactory.

**FRESNO.**—**BARTON OPERA HOUSE** (R. G. Barton, mgr.): **Down by the Sea** 5; ordinary co. to poor house. **Edward Morgan** in *The Eternal City* 8 to capacity. **Georgia Minstrels** 10; co. and business fair. **Sunny Bottom** 11; poor co. to poor house. **Circumstantial Evidence** 13. **Denman Thompson** in *The Old Homestead* 15. **Chinese Honeymoon** 18. **Weber and Fields** 20.

**SAN DIEGO.**—**ISIS THEATRE** (H. C. Wyatt, lessor and mgr.): **Richard and Pringle's Minstrels** 1; good co.; pleased large house. **Andrew Robson** in *Richard Carvel* 3; very good co. and house.

**MARYSVILLE.**—**OPERA HOUSE**: One night in June 5; poor house and show. **Wiedemann's Big Show** 8-11; small houses; poor show. **Murray and Mack** 23. **Sag Harbor** 27.

**WOODLAND.**—**OPERA HOUSE** (E. C. Webber, mgr.): **Devil's Auction** 8; good co.; packed house; appreciative audience. **Wiedemann's Stock** co. 13-20.

### COLORADO.

**COLORADO SPRINGS.**—**GRAND OPERA HOUSE** (S. N. Nye, mgr.): **Howard Kyle in Rosemary** 10; poor house; poor piece; capable co. **David Harum** 13 to good business; good co. and performance. **Alphonse and Gaston** 16. **Charles B. Hanford** in *Richard III* 20. **Way Down East** 24. **A Chinese Honeymoon** 26. **The Silver Slipper** 29.

**GRAND JUNCTION.**—**PARK OPERA HOUSE** (Edwin A. Haskell, mgr.): **Russell H. Conwell**, lecture 8; large audience. **David Harum** 10; large and well pleased audience.—**GRAND AUDITORIUM** (J. B. Boyer, mgr.): **Sherman's Grand Concert** co. 8; fair business. **Stetson's T. C. 15**—ITEM: Order of Eagles gave a smoker 12.

**GREENLEY.**—**OPERA HOUSE** (W. F. Stephens, mgr.): **Ward and Wade's Minstrels** 11; fair business; some fine specialties. **Alphonse and Gaston** 20. **Way Down East** 20.

### CONNECTICUT.

**BRIDGEPORT.**—**SMITH'S THEATRE** (Edward C. Smith, mgr.): **George M. Cohan** in *Richard III* 10; poor house. **Howard Kyle** in *Rosemary* 11; good business; good co. and performance. **Alphonse and Gaston** 16. **Charles B. Hanford** in *Richard III* 20. **Way Down East** 24. **A Chinese Honeymoon** 26. **The Silver Slipper** 29.

**GRAND JUNCTION.**—**PARK OPERA HOUSE** (Edwin A. Haskell, mgr.): **Russell H. Conwell**, lecture 8; large audience. **David Harum** 10; large and well pleased audience.—**GRAND AUDITORIUM** (J. B. Boyer, mgr.): **Sherman's Grand Concert** co. 8; fair business. **Stetson's T. C. 15**—ITEM: Order of Eagles gave a smoker 12.

**GREENLEY.**—**OPERA HOUSE** (W. F. Stephens, mgr.): **Ward and Wade's Minstrels** 11; fair business; some fine specialties. **Alphonse and Gaston** 20. **Way Down East** 20.

showing the hard work of W. H. Conley to please. **Taneful, bright, "slyly" and full of life**, the performance of **The Prince of Pilsen** 17 more than exceeded anticipations, and the whole co. got unstinted applause. **Eva Kendall's The Vinegar Buyer** 18. **Why Girls Leave** Home 19, 20. **Arrah-Na-Pogue** 22, 23. **A Chinese Honeymoon** 24. **Eugene Blair** in *Zaza* 25-27.—ITEM: Only by persistent effort of Manager Sonne was the performance of **The Prince of Pilsen** more popular 17, owing to the hold-up of the scenery and costume by the railroad out of the city. This happens rather too frequently to be entirely forgivable, and merits concerted efforts on the part of managers to secure better service.

W. P. HOPKINS.

**HARTFORD.**—**PARSONS' THEATRE** (G. C. Parsons, mgr.): **Mildred Holland** in *The Triumphs of an Empress* 11, 12; fair business; evidently a mistake was made by her management in raising admission to \$1.50, as on former visits \$1 brought large patronage; **Miss Parsons** 12. **Mildred Holland** appeared with the special scenery realistic. **Little Mary** was presented 13; first-class cast to large house. **Eva Kendall** 17. **Prince of Pilsen** 19. **Sherman's Pictures** 21. **Earl of Pawtucket** 22. **Chinese Honeymoon** 23. **De Wolf Hopper** 26.—**CHIN福 THEATRE** (Jennings and Graves, mgrs.): **Queen of the White Slave** proved strong drawing card 11-13. **Al Reeves' Burlesques** 14. **Two Merry Girls** 15; good business. **Four Cohans** 16. **Al Reeves' Burlesques** 17. **Two Merry Girls** 18. **White Slave** 19-20. **Trocadore** 22-24. **Her Marriages** 20, 21.

**MERIDEN.**—**THEATRE** (Jackson and Reed, lessors and mgrs.): **Mildred Holland** 13; good business pleased. **Jefferson De Angelis** 15; good business pleased. **Dare Devil Dorothy** 17; good business. **Robert Hilliard** 22.—ITEM: **Jackson and Reed** have donated the Meriden Theatre for the use of Meriden Lodge of Elks for the drawing of prizes, 18, as the Elks were unfortunate in having the hall burned, losing \$1,500 in presents.

**NORWICH.**—**BRADDOCK'S THEATRE** (Ira W. Jackson and Mrs. U. T. C. 13; two shows 12 to crowded houses 13; good performances. **Shepard's Movie Pictures** 13 pleased fair audience. **Charles K. Chapman's Stock** co. opened 15-20 to packed house; co. and specialties fair. **Shimian's Othello** 22. **Hermann 23.** **Under Southern Skies** 25. **A Chinese Honeymoon** 26.

**NEW YORK.**—**RUSSWIN LYCEUM THEATRE** (T. J. Lynch, mgr.): **Bennett-Moulton** co. closed 8-13 to record business. **Mildred Holland** in *The Triumphs of an Empress* 15 to good patronage; excellent production. **Jefferson De Angelis** in *The Toreador* 16; important. **Robert Hilliard** 17. **Elmer's Ten Nights in a Bar Room** 18. **Way Down East** 20. **Royal Lilliputians** 21. **Grace George 22.** **Creator's Band** 23. **Elks' Minstrels** 25. **Two Merry Girls** 26. **Al Reeves' Burlesques** 27. **The Headwaiters** 28. **Hot Old Time** March 4.

**NORWICH.**—**WATERBURY THEATRE** (Chamberlain and Co., mgrs.): **The Girl with the Green Eyes** 9 delighted good house. **Happy Hooligan** 11; fair business. **Smart Set** 9 canceled. **Quincy Adams Sawyer** 10; good business. **Two Sisters** 12 canceled. **Isle of Spice** (return) 13; very fine production; delighted audience. **Elmer's Ten Nights in a Bar Room** 14. **Elmer's Strut** 15. **William H. Crane** in *The Toreador* 16. **Elmer's Ten Nights in a Bar Room** 17. **Elmer's Strut** 18. **Elmer's Minstrels** 19. **Elmer's Ten Nights in a Bar Room** 20. **Elmer's Strut** 21. **Elmer's Minstrels** 22. **Elmer's Ten Nights in a Bar Room** 23. **Elmer's Strut** 24. **Elmer's Minstrels** 25. **Elmer's Ten Nights in a Bar Room** 26. **Elmer's Strut** 27.

**NEW YORK.**—**WATERBURY THEATRE** (G. C. Chapman, mgr.): **Elmer's Strut** 1; good house pleased. **Elmer's Minstrels** 2; good house. **Elmer's Strut** 3; good house. **Elmer's Minstrels** 4; good house. **Elmer's Strut** 5; good house. **Elmer's Minstrels** 6; good house. **Elmer's Strut** 7; good house. **Elmer's Minstrels** 8; good house. **Elmer's Strut** 9; good house. **Elmer's Minstrels** 10; good house. **Elmer's Strut** 11; good house. **Elmer's Minstrels** 12; good house. **Elmer's Strut** 13; good house. **Elmer's Minstrels** 14; good house. **Elmer's Strut** 15; good house. **Elmer's Minstrels** 16; good house. **Elmer's Strut** 17; good house. **Elmer's Minstrels** 18; good house. **Elmer's Strut** 19; good house. **Elmer's Minstrels** 20; good house. **Elmer's Strut** 21; good house. **Elmer's Minstrels** 22; good house. **Elmer's Strut** 23; good house. **Elmer's Minstrels** 24; good house. **Elmer's Strut** 25; good house. **Elmer's Minstrels** 26; good house. **Elmer's Strut** 27; good house. **Elmer's Minstrels** 28; good house. **Elmer's Strut** 29; good house. **Elmer's Minstrels** 30; good house. **Elmer's Strut** 31; good house. **Elmer's Minstrels** 32; good house. **Elmer's Strut** 33; good house. **Elmer's Minstrels** 34; good house. **Elmer's Strut** 35; good house. **Elmer's Minstrels** 36; good house. **Elmer's Strut** 37; good house. **Elmer's Minstrels** 38; good house. **Elmer's Strut** 39; good house. **Elmer's Minstrels** 40; good house. **Elmer's Strut** 41; good house. **Elmer's Minstrels** 42; good house. **Elmer's Strut** 43; good house. **Elmer's Minstrels** 44; good house. **Elmer's Strut**



11; good house; splendid. Erik of Sweden 12; small house. Willis Stock co. 22-24.

**MINNEAPOLIS.**—NEW OPERA HOUSE (Charles T. Greene, mgr.): Ben Hendricks in Erik of Sweden 9; good performance to fair house. Minstrel performance (local) 22.

**ESCANABA.**—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Erik from Sweden 9; very good performance to light business.

**ADRIAN.**—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Holty Tooty 20. Watson's Oriental Burlesques 22. Ben's Minstrels 25.

**TECUMSEH.**—NEW BRADLEY (J. J. Orr, local mgr.): Holty Tooty 19. Lyman B. Howe's Moving Pictures 20. Alphonse and Gaston March 10.

**SAULT STE. MARIE.**—SOO OPERA HOUSE (W. H. Beach, mgr.): Adelaide Thurston 15.

#### MINNESOTA.

**PARIBAULT.**—OPERA HOUSE (Ward and Arthur, mgrs.): The Man from Sweden 9; good co.; fair business. Minnesota State University Dramatic co. in One Night Only 12; creditable performance; fair business. Brinton Brothers' Moving Pictures 15; well pleased audience; large business. Brinton Brothers 17. Beggar Prince Opera co. 20. Ole Olson 21. Midnight 21. A Royal Slave March 2. Peck's Bad Boys 3. Ten Nights in a Bar Room 5. William Green 11.

**OWATONNA.**—METROPOLITAN (Ward and Arthur, lessees and mgrs.): J. W. Rowland, res. mgr.): A Devil's Lane 9. Winninger Brothers' co. 15-20 opened in Cloverdale to large business; excellent repertoire co. Beggar Prince Opera co. 22.

**ROCHESTER.**—METROPOLITAN THEATRE (J. E. Reid, mgr.): Devil's Lane 10; good performance to light business. David Harbin 19. Beggar Prince Opera co. 21. Marie Wainwright 27. The Brinton co. March 3-5.

**FAIRMONT.**—OPERA HOUSE (W. W. Ward, mgr.): Sanford Dodge in Hamlet and Taming the Shrew 6; fine performance; pleased big houses. David Harbin 15. Winninger Brothers 22-27.

**WILLMAR.**—NEW OPERA HOUSE (Crosby and Markham, mgrs.): Knute Erickson in The Man from Sweden 11; pleased big house. The Burglar 26. William Olson March 8. Side Tracked 13.

**WINONA.**—OPERA HOUSE (O. F. Burcham, mgr.): Prince of Pilsen 13. S. R. O.: strong production. North Brothers' Dramatic co. 15-20. David Harbin 22. Marie Wainwright 25.

**CROOKSTON.**—OPERA HOUSE (C. P. Walker, mgr.): Daniel Sully in The Chief Justice 11; large house; good co. Marie Wainwright 16. Band Concert (local) 18. Warner Comedy co. 22-27.

**NORTHLFIELD.**—AUDITORIUM (A. K. Ware, owner): The Man from Sweden 3; good house; play and co. The Cavalier 15; excellent co. and play; good house. Hearon Sisters 24. Midnight Express 26.

#### MISSISSIPPI.

**VICKSBURG.**—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Richard Golden in King Dodie 10; well pleased audience. The Little Homestead 11. King Dodie 12; good business. The Runaway 15. Sadie Martin 16. In His Honor the Governor 18. Malone's Wedding 19. Nat C. Goodwin in The Gilded Pool 22. The Chaperones 25. Lewis Morrison 26. Gran Opera co. March 1. Parish Priest 2. Four Cohans in Running for Office 3. Eight Bells 4. Wizard of Oz 5. Black Patti 14. Lost River 29.

**NATCHEZ.**—BAKER GRAND (Clark and Gardner, mgrs.): Creator's Band 3; good music; good business. King Dodie 9; excellent co.; capacity. The Runaway 13; excellent co.; capacity. Sadie Martin 15. The Chaperones 27. The Parish Priest March 1. Four Cohans 4. Zig-Zag Alley 5. Wizard of Oz 7.

**GREENVILLE.**—GRAND OPERA HOUSE (H. E. March, mgr.): The Little Homestead 12; poor business; co. fair. Joe Coughlan 25. Ida Ward 18. Sadie Martin 20. —ITEM: Attractions scarce. Business, when attractions are first-class, always good.

**JACKSON.**—THE CENTURY (F. T. Ralford, mgr.): King Dodie 11; full house; excellent co. The Runaway 12 pleased full house. Sadie Martin 16. Otto Krause 18-20. In Louisiana 23. The Chaperones 26. Lewis Morrison 27. Four Cohans 29.

**TUPELO.**—OPERA HOUSE (R. H. Mullen, mgr.): Ten Nights in a Bar Room 12; fair co. S. R. O.

#### MISSOURI.

**ST. JOSEPH.**—TOOTLE THEATRE (C. U. Phillips, mgr.): Brothers Byrne in Eight Bells 13; fair business. Mrs. Langtry 18. The Silver Slipper 19. The Cavalier 24. Creature 25. Dan Drury 26. The Jeffersons 27. Mrs. Fiske 29. —LYCUM THEATRE (C. U. Phillips, mgr.): At the Old Cross Roads 2-8; good business; good co. and performance. Ten-Pence's Pardner 19. 100; good co. and business. The Fatal Wedding 11-13 pleased large crowds. A Convict's Daughter 14. 15. Von Yonson 16. 17. Hearts of Oak 18-20. —LYRIC THEATRE (P. F. Churchill, mgr.): Breckenridge Stock co. 7-13; good business. Plays: Nebraska. An Irish-American. The Land of the Sky. Guilt Without Crime. Nowhere. Where the Cotton Bolls Grow. Her Bachelor Admirer. The Utopian 14-17, presenting Cartlett in The Lion's Roar, an extremely amusing farce, to excellent business. A Boy of the Streets 18-20.

**SPRINGFIELD.**—BALDWIN THEATRE (George F. Oliver, mgr.): Harry Betrofford in The Professor's Love Story 9; fair house; excellent performance. Wizard of Oz 11; house packed; pleased. Power Behind the Throne 12; performance excellent; house fair. Quincy Adams Sawyer 15. Just Struck Town 18. Jeffersons in The Rivals 20. Isabelle Irving in The Crisis 22. Pickings from Puck 23. Barlow's Minstrels 24. His Nibs the Baron 25.

**JOPLIN.**—NEW CLUB THEATRE (C. F. Wilkerson, mgr.): Mack and Armand's Comedians 11-13 in A Loyal Friend. Power of Truth. My Boy Jack; co. weak; capacity business at two performances. Menelik's Quartette 17. Uncle Josh Sprucey 22. John Griffith in Macbeth 24. Blind Boone March 1. Quincy Adams Sawyer 5. Joseph De Grasse in The Merchant of Venice 8.

**MEXICO.**—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Gideon's Minstrels 9; poor business and co. A Wise Woman 17. Alman Barrett Opera co. 23. Coon Hollow 25. David Harbin 27. Power Behind the Throne 29. Quincy Adams Sawyer March 4. Old Arkansas 7. Merchant of Venice 10. Ten Nights in a Bar Room 15. Lulu Tyler Gates co. 16. Uncle St. Haskins 18.

**NEVADA.**—MOORE'S THEATRE (E. H. Stettmund, mgr.): At Valley Forge 9; poor business; good co. Sweet Clover 11; large business; excellent attraction. Barlow's Minstrels 13; good business; swell performance. Georgia Camp Meeting 16. Quincy Adams Sawyer 18. Jeffersons in The Rivals 22. A Messenger Boy 24.

**KIRKSVILLE.**—HARRINGTON THEATRE (F. M. Harrington, mgr.): The Katzenjammer Kids 9; good business; specialties good. Old Arkansas 12; fine business; satisfactory performance. My Friend from India (local) 22. A Romance of Coon Hollow 24. Uncle Josh Sprucey 27. Quincy Adams Sawyer March 1.

**AURORA.**—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): Jack Ellis 4; excellent co. and business. Quincy Adams Sawyer 13; good performance; pleased house. North Brothers 15-20. The Telephone Girl 22. Gideon's Minstrels 25. Dr. Jekyll and Mr. Hyde 27. Rental 29.

**LOUISIANA.**—PARKS' THEATRE (Drury Parks, mgr.): Katzenjammer Kids 13; matinee and night; only fair house, but much enforcement for little folks. Romance of Coon Hollow 26. Who, What, When Minstrels 29; canceled. Hot Oil Time March 2.

**LAMAR.**—OPERA HOUSE (J. B. McGilroy, mgr.): A Messenger Boy 12 pleased fair business. Weary Willie Walker 15. Georgia Camp Meeting 17. Girl from Cliff 23. John Griffith in Macbeth 4. Si Plunkard 9. Irving French co. 14-16.

**DE SOTO.**—JEFFERSON THEATRE (Leon Herstick, mgr.): Merry Minstrels 11. Just Struck Town 15; excellent performance to large house. The Telephone Girl 20. John Griffith in Macbeth 23.

**MOBERLY.**—HALLORAN'S THEATRE (F. Hallor, mgr.): The Katzenjammer Kids 11 pleased good business. Mather's Minstrels 13; well received. Uncle Josh Sprucey 20. The Rivals 24. The Power Behind the Throne 27.

**WEBB CITY.**—NEW BLAKE THEATRE (E. S. Brigham, mgr.): Sweet Clover 12 pleased small house. A Millionaire Tramp 14; fair co.; good business. Just Struck Town 19. The Rivals 18.

**WARRENSBURG.**—MAGNOLIA OPERA HOUSE (Land Markward, mgr.): At the Old Cross Roads 12; good performance to S. R. O. Barlow's Minstrels 26.

#### MONTANA.

**HELENA.**—THEATRE (F. W. Agatz, mgr.): Bostonians in The Serenade 8; good performance; S. R. O. Sag Harbor 12; matinee and night; good houses and performance. Daniel Sully in The Chief Justice 16-17. Young Tobe Hoxie 18-20; fine house. The Beauty Doctor 22-24. Across the Pacific 25-27. —BAKER THEATRE (John E. Boyle, mgr.): England's Moving Pictures 14; large audience. The Moonshiner's Daughter 15-17 pleased good attendance. A House Slave was presented to snug houses 18-20. The Baltimore Fire Moving Pictures 21. New York

at the door of Miss Roberts' room in the Spokane Hotel, Spokane, Wash. Mgr. Agatz left last night to come to town to see if he could not arrange for a sight during the week.

**BUTTE.**—THE BROADWAY (Dick P. Sutton, mgr.): Happy Holler 12. 13; drawing houses. Florence Roberts 14-17 in Zaza. The Frisky Mrs. Johnson. Sambo, Peggy Thrift. The Country Girl. Dan Sully 18. The Fatal Wedding 19. 20. Alberta Gallatin in Ghosts 21. 22. Shay's Opera co. 23. Eric of Sweden 24. Are You a Mason 25. 27. Paul Gilmore 28. 29. The Eternal City March 1. 2. —ITEM: Florence Roberts taken ill at Missouri 13. Co. in Butte 14. and Miss Roberts will be able to appear here as usual.

**MISSOULA.**—UNION OPERA HOUSE (Austin H. Hartley, mgr.): The Bostonians in The Serenade 9; observed large audience. Florence Roberts in Zaza 12 drew one of largest houses of season. Miss Roberts taken ill; performance discontinued; money returned. Sag Harbor 13; good co. and house. The Fatal Wedding 16. Daniel Sully in The Chief Justice 19.

**BILLINGS.**—OPERA HOUSE (A. L. Babcock, mgr.): Marie Wainwright supported by strong co. in Twelfth Night 12; large and very appreciative audience; excellent performance.

#### NEBRASKA.

**LINCOLN.**—THE OLIVER (Zehring and Crawford, mgrs.): A Colorado Wolf 9; 10; clever co.; fair business. The Punkin Hunker 12. 13 pleased good audience. Peck's Bad Boy 19. 20. The Pride of Jennifer 22. Millionaire Tramp 26. 27. Mrs. Fiske March 1. The Flirts 3-5. Isabel Irving 9. Nat C. Goodwin 10. —ITEM: The Colorado Wolf co. closed their show here; business not warranting continuance.

**TREMONT.**—NELL LARSON THEATRE (W. A. Lovett, mgr.): A Convict's Daughter 11 canceled. Charles B. Hanford in A Merchant of Venice 13; excellent performance; big business. The Pride of Jennifer 22. The Lilliputians 27. A Gentleman from France March 4. Isabella Irving 11.

**GRAND ISLAND.**—BARTENBACH'S OPERA HOUSE (Henry Bartenbach, mgr.): Columbia Opera co. 20. For Mother's Sake 24. Peck's Bad Boy 25. Side Tracked 27.

**NORFOLK.**—AUDITORIUM (A. J. Dunlevy, mgr.): A Royal Slave 11; good performance to good business. Reno Novelty co. 16. Pride of Jennifer 19. Side Tracked 7. Ole Olson 14.

**KEARNEY.**—OPERA HOUSE (R. L. Napper, mgr.): A Hot Old Time 16. Charles B. Hanford in The Merchant of Venice 17. For Mother's Sake 23. Pride of Jennifer 26.

**NORTH PLATTE.**—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): Gus Sun's Minstrels March 4. Circumstantial Evidence 18.

#### NEW HAMPSHIRE.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, mgr.): Moving Pictures 14; large house. Twelfth Night 16; good business. Kathryn Brayton 22-27. —PARK THEATRE (John Stiles, mgr.): The Parish Priest 11-13 drew well. The Fatal Wedding 15-17; fair business. Paul Revere 18-20. If Women Were Men 22. The Darkest Hour 25-27. —ITEMS: The Opera House has been officially announced as one of the Cahn-Grant circuit houses.—ITEM: Charlotte Severson, long-time lady of The Queen of the Highway co., was bitten, but not severely, by one of the trained wolves carried by the co. 11. Ed Trautman, late musical director for Viola Allen, is spending a few days at home here, owing to Miss Allen's illness.—Edward Walcott and Genevieve Carpenter were in town, en route. 13. Kathryn Kidder is spending the winter here.—Lew N. Ward, formerly of Concord, N. H., Boston, is visiting at his home.—Amelia Bingham was presented with an arctic valentine made to order by admirers 15.—Willie Danforth, of The Yankee Consul cast, was welcomed by his townsmen 16.

**DOVER.**—CITY OPERA HOUSE (Charles M. Corson, mgr.): The Little Homestead 12; poor business; co. fair. Sadie Martin 13; excellent co.; capacity. The Runaway 14. —ITEM: The Queen of the Highway was well performed to large attendance 11-13. Hadley's Pictures to large house 14. The Human Slave attracted fairly 15-17; co. adequate. The Moonshiner's Daughter 18-20. To New York Day by Day 25-27. —ITEM: Charlotte Severson, long-time lady of The Queen of the Highway co., was bitten, but not severely, by one of the trained wolves carried by the co. 11. Ed Trautman, late musical director for Viola Allen, is spending a few days at home here, owing to Miss Allen's illness.—Edward Walcott and Genevieve Carpenter were in town, en route. 13. Kathryn Kidder is spending the winter here.—Lew N. Ward, formerly of Concord, N. H., Boston, is visiting at his home.—Amelia Bingham was presented with an arctic valentine made to order by admirers 15.—Willie Danforth, of The Yankee Consul cast, was welcomed by his townsmen 16.

**BERLIN.**—CLEMENT OPERA HOUSE (J. E. Talbot, mgr.): Ben Chapin as Abe Lincoln 15; satisfactory business and performances. Canadian Jubilee Singers 19. When Woman Loves March 8. U. T. C. 17.

**PORTSMOUTH.**—MUSIC HALL (F. W. Hartford, mgr.): Archie Boyd in Joshua Whitehouse 18. 19. medium business; satisfaction. Charles Hawtry 18. 19. —ITEM: The Parfisal co. was supposed to reach this city at 2:23 p.m., but on account of being snowbound did not arrive until 8:37. It was 9 o'clock before the special car was taken off, so that the baggage and scenery could be taken on and the audience seated in the theater. The entire co. rushed to the theatre, not having had a mouthful to eat since 6 o'clock breakfast. The performance commenced at 10:10 and ended at 1 o'clock.—A number of members of King's Lodge of Elks attended the Elks' dinner at the Waldorf-Astoria, in New York, on the evening of 15.

**TROY.**—RAND'S OPERA HOUSE (M. Reis, mgr.): Parfisal 22. William Faversham 23. Mildred Holland 26. 27. —GRISWOLD OPERA HOUSE (M. Reis, mgr.): The Village Parson 11-13 drew well. William Norton, a Troy boy, in the title role, deserves much credit. —ITEM: The Parfisal co. was supposed to reach this city at 2:23 p.m., but on account of being snowbound did not arrive until 8:37. It was 9 o'clock before the special car was taken off, so that the baggage and scenery could be taken on and the audience seated in the theater. The entire co. rushed to the theatre, not having had a mouthful to eat since 6 o'clock breakfast. The performance commenced at 10:10 and ended at 1 o'clock.—A number of members of King's Lodge of Elks attended the Elks' dinner at the Waldorf-Astoria, in New York, on the evening of 15.

**ASHEVILLE.**—GRAND OPERA HOUSE (W. H. Plummer, mgr.): Michael Paige co. 8-13; poor business. Plaza: Princess of Patagonia. —ITEM: The King's Minstrels 13-15; fair house; audience pleased. —ITEM: The Yankee Consul 14-16; good business. —ITEM: The King's Minstrels 13-15; fair house; audience pleased. —ITEM: The King's Minstrels 13-15; fair house; audience pleased. —ITEM: The King's Minstrels 13-15; fair house; audience pleased. —ITEM: The King's Minstrels 13-15; fair house; audience pleased.

**CHARLOTTE.**—ACADEMY OF MUSIC (J. S. Elburg, local mgr.): Florodora 8 to S. R. O.; performance excellent. Mine Mantelle in One act each of Mignon, Carmen, Trovatore 9; good performance to poor business. Zig-Zag Alley 16 failed to appear. Hi Henry's Minstrels 13 to poor business; performance poor.

**BURLINGTON.**—OPERA HOUSE (E. W. Lasley, mgr.): For Her Sake 12; good co.; fair house. Minstrels (local) March 1. Down in Dixie (local) 8.

Hathaway, mgr.: W. A. Kadel, res. mgr.; Culhane, Chase and Weston Minstrels 11 to good business; performance only fair. Ben Elm 21.

**PALMYRA.**—OPERA (M. L. Averill, mgr.): Simple Simon 19. Ten Nights in a Bar Room 21. A Bagged Hero March 2. New York Day by Day 7. The Fast Mail 14.

**ODGENSBURG.**—OPERA HOUSE (Charles R. Hubbard, mgr.): Kilcey Shannon co. 11 did not reach here in time to give their performance, on account of late trains.

**CLYDE.**—OPERA HOUSE (Walace and Gilmore, mgrs.): Emerald Stock co. 11-13; poor houses and co. Tuck's Minstrels 15 failed to please. Fair house. Simple Simon 19. —ITEM: German Theatre co. 22. William Faversham 27.

**GRANVILLE.**—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Standard Stock co. in Canfield 10; good. Alvin, Justin March 1. George F. Hall 9. When Johnny Comes Marching Home 22.

**ONEONTA.**—NEW THEATRE (O. S. Hathaway, mgr.): Ralph P. Stoddard, res. mgr.; Bennett-Moulton co. opened 15 to 20. S. R. O. presenting A Daughter of the People 10; good.

**IRONTON.**—**THE MASONIC** (B. F. Ellsbury, mgr.): A Thoroughbred Tramp 9 satisfied poor houses. The Irish Pawnsbrokers 11 pleased fair house. Legally Dead 18. An Aristocratic Tramp 24. The Stuffed Cow in Dixie 25. Starlight Burlesquers March 1.

**IRONTON.**—**THE MASONIC** (B. F. Ellsbury, mgr.): Ina Lehr co. 8-12 drew fair houses; co. not up to standard. Plays: In Old Virginia, That Western Girl, Wolves of New York, Our Wild Cat, Incomer the Ambitious Mrs. Finnigan, A Thoroughbred Grand 22. A Hesier Girl 24. The Minister's Son 26.

**ALLIANCE.**—**OPERA HOUSE** (Nat S. Smith, mgr.): An Aristocratic Tramp 16; fair business well balanced. Sign of the Cross 18. Why Women Sin 22. Honest Holler 24. Younger Brothers 25. A Daring Women 26. American Hobo 28. Bad Boy March 1.

**CAMBRIDGE.**—**COLONIAL THEATRE** (H. B. Marston, mgr.): Miss Bob White 11 pleased very large house. As You Like It 17. Field's Minstrels 20. The Silver Slipper 22.—**HAMMOND'S OPERA HOUSE** (Robert Hammond, mgr.): Poultry Show 11-12; large crowds. Show Acres 20.

**PIQUA.**—**MAT'S OPERA HOUSE** (Charles H. May, mgr.): The Silver Slipper 13; large house; pleased. West's Minstrels 20. The Kittenjammer Kids 20. The Irish Pawnsbrokers 21. Near the Throne 27. Under Southern Skies March 2.

**URHICHTSBURG.**—**CITY OPERA HOUSE** (Elvin and Van Dorn, mgr.): Elmwood Theatre co. 18-20. Peck's Bad Boy 24. Union Stock co. 27. Human Heart 29. Women and Ward March 2. My Friend from Arkansas 4. Harry Sherry 8.

**ZANESVILLE.**—**THE WELLER** (G. E. England, mgr.): The Fortune Teller 11 drew large house; pleased. Miss Bob White 12; co. and business good. West's Minstrels 19. The Silver Slipper 20. For Her Children's Sake 22.

**CADIZ.**—**OPERA HOUSE** (E. M. Brown, mgr.): Lycene Comedy co. 15-17. Plays: Roanoke, Driftwood, Hi Hubbard fair business; co. ordinary. Peck's Bad Boy 23. American Hobo March 2. Legally Dead 7.

**HELLEPOINTAINE.**—**GRAND OPERA HOUSE** (R. Thompson, mgr.): Why Women Sin 13; fair house; performance good. Professor Patty (lecture) 16. good house. Blondells in Through the Center of the Earth 23.

**FREMONT.**—**OPERA HOUSE** (Heim, and Haynes, mgr.): Quinian and Wall's Minstrels March 3.—ITEM: Management have canceled all dates for this month on account of flood which filled basement of house.

**MARION.**—**GRAND OPERA HOUSE** (Charles E. Perry, mgr.): Why Women Sin 12 pleased fair house. The Night Before Christmas 15 pleased light house. The Irish Pawnsbrokers 18. The Aristocratic Tramp 22. For Her Children's Sake 24.

**WAPAKONETA.**—**TIMMERMEISTER'S OPERA HOUSE** (Ferd Langhorst, mgr.): Debonair Club, Inc.; West's Minstrels 10; poor co. and business. Signs of the Cross 15 pleased capacity. The Irish Pawnsbrokers 19.

**JACKSON.**—**GRAND OPERA HOUSE** (F. M. Stevenson, mgr.): Hello Bill 15; splendid show; good house. Show Acres 18.—**CRESCENT OPERA HOUSE** (Guy Ruf, mgr.): Cecilian Concert co. 16; satisfaction to his house.

**PORTSMOUTH.**—**GRAND OPERA HOUSE** (Harry C. Gordon, mgr.): The Chaperones 15 delighted large and appreciative audience; excellent performance. Show Acres 19. A Thoroughbred Tramp 20. Black Patti 21. Quinian and Wall's Minstrels 22.

**MARIETTA.**—**AUDITORIUM** (O. M. Luchs, mgr.): The Chaperones 13; large audience; good attraction. Humpty Dumpty 20 canceled. The Silver Slipper 23.

**CANAL DOVER.**—**BIG FOUR OPERA HOUSE** (Reiter and Cox, mgr.): Blondells in Through the Center of the Earth 13; poor co. and business. West's Minstrels 20. The Irish Pawnsbrokers 27.

**CHICAGO JUNCTION.**—**OPERA HOUSE** (F. H. Layer, mgr.): Peck's Bad Boy 12; good performance; fair house. Why Women Sin 13; good business; performance. Hilda Tucker Stock co. 18-20.

**MANSFIELD.**—**MEMORIAL OPERA HOUSE**: Black Patti Troubadours 13; poor co. and business. The Heart of Maryland 16. Blondells in Through the Center of the Earth 18. An Aristocratic Tramp 20.

**NEW LEXINGTON.**—**SMITH'S THEATRE** (J. Smith, mgr.): For Her Children's Sake 13 pleased good audience. An American Hobo 18; small audience pleased.

**CIRCLEVILLE.**—**GRAND OPERA HOUSE** (W. H. Cutler, mgr.): Show Acres 15 delighted small audience. Howe's Picture Show 18. For Her Children's Sake 26.

**DELAWARE.**—**CITY OPERA HOUSE** (Wolf and King, mgr.): An Aristocratic Tramp 8; fair house and performance. As You Like It 11; good house and performance. Irish Pawnsbrokers 24.

**MECHANICSBURG.**—**MAIN** (John, mgr.): Peck's Bad Boy 10; poor house; performance fair.

**COSHOTON.**—**SIXTH STREET THEATRE** (Joe Callahan, mgr.): Hello Bill (return) 17; small house; good co.

**NORWALK.**—**GILGER THEATRE** (W. G. Gilger, mgr.): Peck's Bad Boy 13; two performances; good business. Hello Bill 19.

**POMEROY.**—**OPERA HOUSE** (T. M. Kaufman, mgr.): Stetson's U. T. C. 16; good house; co. satisfactory.

**GALION.**—**CITY OPERA HOUSE** (S. E. Riblet, mgr.): As You Like It 10 pleased fair audience. Legally Dead 24. Stetson's U. T. C. 26.

#### OKLAHOMA TERRITORY.

**GUTHRIE.**—**BROOKS OPERA HOUSE** (J. M. Brooks, mgr.): Jeffersons in the Rivals 13; house sold in advance; well pleased. Miller-Bryant co. 18-21.

**EL RENO.**—**OPERA HOUSE** (Rock Island Circuit, lessees; A. Heatherly, mgr.): Dunes and co. 18.

#### OREGON.

**SALEM.**—**GRAND OPERA HOUSE** (John F. Corrday, mgr.): Baker Theatre co. in The White Horse Tavern, Charley's Aunt, and Jane 5, 6 pleased. One Night in June 13. Human Hearts 16. Kitless' Band 19.

#### PENNSYLVANIA.

**UNIONTOWN.**—**WEST END THEATRE** (Harry Besson, mgr.): Field's Minstrels 9; large audience; co. excellent. Alphonse and Gaston 12; fair house. The Fatal Wedding 19. Elks Minstrels (local) 22. Miss Bob White 26. Sherlock Holmes 4. Frank Daniels in The Office 8. Roy A. Quincy Adams Sawyer 12. At the Races 17. Looking for a Wife 22. The Rivals 22. The Irish Pawnsbrokers 24. A Chinese Honeymoon 26.—**GRAND OPERA HOUSE** (Harry Besson, mgr.): Tom-Tom-Turvy Burlesquers 11; fair house; average co. Martin's U. T. C. 12; fair business on account of the bad weather. Innocent Maids 20. Human Hearts 25.

**BRADCASTER.**—**FULTON OPERA HOUSE** (Yekaterina and Gleim, mgr.): Irene Myers co. 11-12 pleased large houses. New Dog 15; fair performance; small house. School Days 16. The Moon 17. The Fatal Wedding 19. Elks Minstrels (local) 22. Miss Bob White 26. Corse Pavon Comedy co. 22-27. Dainty Pares 29. Frank Daniels Opera co. March 3.—**WOOLWORTH ROOF GARDEN** (John B. Peebles, mgr.): Yeater Institute in Twelfth Night 19; large audience.—ITEM: The executors of R. Yester will sell Fulton Opera House at public sale in this city March 2. John B. Peebles, manager of Woolworth Roof-Garden, and the regular vaudeville season will open Mar. 2.—Manager Peoples is busily engaged booking for the ensuing season.—An additional fire escape will be added to the Garden.

**SCRANTON.**—**LYCEUM THEATRE** (A. J. Duffy, mgr.): Peggy from Paris pleased big business 11; good co. William Faversham 13 canceled. Henry Miller in Man Proposes drew large house 16; excellent co.; pleasing audience. Amelie Bingham 16. Robert Mantell 27.—**ACADEMY OF MUSIC** (A. J. Duffy, mgr.): Governor Son 11-13; strong attraction; big business. Lovers' Lane 15-17; good business; excellent co. Terrie McGovern in The Bowery After Dark 18-20. Florence Blinder 22-24. Martin's U. T. C. 25-27.—**DIXIE'S** (Henry F. Dixie, mgr.): M'Lisa 11-13; good business; satisfactory performance. A Break for Liberty 15-17; good co.; fair business. James K. Hackett 20. James Boys in Missouri 22-24.—**NEW ARMORY** (Fred C. Hand, mgr.): Patti 22. Nordica March 7.

**JOHNSTOWN.**—**CAMBRIA THEATRE** (I. C. Mishler, mgr.): M'Lisa's U. T. C. 13 to good houses; usual good show. Ethel Barrymore in Cousin Kate 15 pleased two large audiences. Bennett-Moulton Stock co. opened 16-20 with The Outcast of Society. Other plays: A Daughter of the People and in the Sultan's Palace to good business and good show. Smith O'Brien in The Game Keeper 22. Wealth and Poverty 25. Show Acres 24. The Fatal Wedding 25. The White Hopkins 26. Porter White's Faust 27.—ITEM: Cambria Theatre foyer has been altered considerably; there now being three large and two smaller entrances to the auditorium, and some seats were removed in order to furnish better exit. Additional fire escapes have been put in place.

ERIE.

**PARK OPERA HOUSE** (M. Reis, mgr.): Wright's Musical Melange 12; excellent entertainment to good business. Richard Carle in The Tenderfoot 13; decided hit to crowded house. Phineas Stock co. 16-20 opened to fair attendance. Plays: A Southern Homecoming, The Mother's Gift, The Still Alarm, A Woman's Victory, On the Wabash, Beware of Men, Miss Bob White 22. As You Like It 22. Uncle Josh Sprucey 24. Marie Cahill 26. Why Women Sin 27.—**MAJESTIC THEATRE** (William J. Bell, mgr.): Walter Edwards in The Sign of the Four 15-17; exceedingly good co. to good attendance. Buster Brown 22. Young Tobe Hoxie 24. Only a Shop Girl 27.

**HARRISBURG.**—**NEW LYCEUM THEATRE** (Reis and Appell, owners; Joseph Frank, local mgr.): William Faversham in Lord and Lady Alvy 11; co. good. The Merchant of Venice 12; co. good house and delighted audience. Ethel Barrymore in Cousin Kate 13; very large and good attendance. Miss Bob White 22.—**GRAND OPERA HOUSE** (M. Reis, mgr.): In the Shadow of the Gallows 11; good business. Side Tracked 12, 13; good houses; pleased. Irene Myers opened 15-20 to good attendance. Royal Slave 22. A Thoroughbred Tramp 23.

**ALLEGHENY.**—**OPERA HOUSE** (Nat S. Smith, mgr.): An Aristocratic Tramp 16; fair business well balanced. Sign of the Cross 18. Why Women Sin 22. Honest Holler 24. Younger Brothers 25. A Daring Women 26. American Hobo 28. Bad Boy March 1.

**CAMBRIDGE.**—**COLONIAL THEATRE** (H. B. Marston, mgr.): Miss Bob White 11 pleased very large house. As You Like It 17. Field's Minstrels 20. The Silver Slipper 22.—**HAMMOND'S OPERA HOUSE** (Robert Hammond, mgr.): Poultry Show 11-12; large crowds. Show Acres 20.

**PIQUA.**—**MAT'S OPERA HOUSE** (Charles H. May, mgr.): The Silver Slipper 13; large house; pleased. West's Minstrels 20. The Kittenjammer Kids 20. The Irish Pawnsbrokers 21. Near the Throne 27. Under Southern Skies March 2.

**URHICHTSBURG.**—**CITY OPERA HOUSE** (Elvin and Van Dorn, mgr.): Elmwood Theatre co. 18-20. Peck's Bad Boy 24. Union Stock co. 27. Human Heart 29. Women and Ward March 2. My Friend from Arkansas 4. Harry Sherry 8.

**ZANESVILLE.**—**THE WELLER** (G. E. England, mgr.): The Fortune Teller 11 drew large house; pleased. Miss Bob White 12; co. and business good. West's Minstrels 19. The Silver Slipper 20. For Her Children's Sake 22.

**CADIZ.**—**OPERA HOUSE** (E. M. Brown, mgr.): Lycene Comedy co. 15-17. Plays: Roanoke, Driftwood, Hi Hubbard fair business; co. ordinary. Peck's Bad Boy 23. American Hobo March 2. Legally Dead 7.

**HELLEPOINTAINE.**—**GRAND OPERA HOUSE** (R. Thompson, mgr.): Why Women Sin 13; fair house; performance good. Professor Patty (lecture) 16. good house. Blondells in Through the Center of the Earth 23.

**FREMONT.**—**OPERA HOUSE** (Heim, and Haynes, mgr.): Quinian and Wall's Minstrels March 3.—ITEM: Management have canceled all dates for this month on account of flood which filled basement of house.

**MARION.**—**GRAND OPERA HOUSE** (Charles E. Perry, mgr.): Why Women Sin 12 pleased fair house. The Night Before Christmas 15 pleased light house. The Irish Pawnsbrokers 18. The Aristocratic Tramp 22. For Her Children's Sake 24.

**WAPAKONETA.**—**TIMMERMEISTER'S OPERA HOUSE** (Ferd Langhorst, mgr.): Debonair Club, Inc.; West's Minstrels 10; poor co. and business. Signs of the Cross 15 pleased capacity. The Irish Pawnsbrokers 19.

**JACKSON.**—**GRAND OPERA HOUSE** (F. M. Stevenson, mgr.): Hello Bill 15; splendid show; good house. Show Acres 18.—**CRESCENT OPERA HOUSE** (Guy Ruf, mgr.): Cecilian Concert co. 16; satisfaction to his house.

**PORTSMOUTH.**—**GRAND OPERA HOUSE** (Harry C. Gordon, mgr.): The Chaperones 15 delighted large and appreciative audience; excellent performance. Show Acres 19. A Thoroughbred Tramp 20. Black Patti 21. Quinian and Wall's Minstrels 22.

**MARIETTA.**—**AUDITORIUM** (O. M. Luchs, mgr.): The Chaperones 13; large audience; good attraction. Humpty Dumpty 20 canceled. The Silver Slipper 23.

**CANAL DOVER.**—**BIG FOUR OPERA HOUSE** (Reiter and Cox, mgr.): Blondells in Through the Center of the Earth 13; poor co. and business. West's Minstrels 20. The Irish Pawnsbrokers 27.

**CHICAGO JUNCTION.**—**OPERA HOUSE** (F. H. Layer, mgr.): Peck's Bad Boy 12; good performance; fair house; Why Women Sin 13; good business; performance. Hilda Tucker Stock co. 18-20.

**MANSFIELD.**—**MEMORIAL OPERA HOUSE**: Black Patti Troubadours 13; poor co. and business. The Heart of Maryland 16. Blondells in Through the Center of the Earth 18. An Aristocratic Tramp 20.

**NEW LEXINGTON.**—**SMITH'S THEATRE** (J. Smith, mgr.): For Her Children's Sake 13 pleased good audience. An American Hobo 18; small audience pleased.

**CIRCLEVILLE.**—**GRAND OPERA HOUSE** (W. H. Cutler, mgr.): Show Acres 15 delighted small audience. Howe's Picture Show 18. For Her Children's Sake 26.

**DELAWARE.**—**CITY OPERA HOUSE** (Wolf and King, mgr.): Blondells in Through the Center of the Earth 13; poor co. and business. West's Minstrels 20. The Irish Pawnsbrokers 27.

**MECHANICSBURG.**—**MAIN** (John, mgr.): Peck's Bad Boy 10; poor house; performance fair.

**COSHOTON.**—**SIXTH STREET THEATRE** (Joe Callahan, mgr.): Hello Bill (return) 17; small house; good co.

**NORWALK.**—**GILGER THEATRE** (W. G. Gilger, mgr.): Peck's Bad Boy 13; two performances; good business. Show Acres 18; good house and performance. Irish Pawnsbrokers 24.

**POMEROY.**—**OPERA HOUSE** (T. M. Kaufman, mgr.): Stetson's U. T. C. 16; good house; co. satisfactory.

**GALION.**—**CITY OPERA HOUSE** (S. E. Riblet, mgr.): As You Like It 10 pleased fair audience. Legally Dead 24. Stetson's U. T. C. 26.

**OKLAHOMA TERRITORY.**—**BIG FOUR OPERA HOUSE** (Reiter and Cox, mgr.): Peck's Bad Boy 10; poor house; performance fair.

**COSHOTON.**—**SIXTH STREET THEATRE** (Joe Callahan, mgr.): Hello Bill (return) 17; small house; good co.

**NORWALK.**—**GILGER THEATRE** (W. G. Gilger, mgr.): Peck's Bad Boy 13; two performances; good business. Show Acres 18; good house and performance. Irish Pawnsbrokers 24.

**POMEROY.**—**OPERA HOUSE** (T. M. Kaufman, mgr.): Stetson's U. T. C. 16; good house; co. satisfactory.

**GALION.**—**CITY OPERA HOUSE** (S. E. Riblet, mgr.): As You Like It 10 pleased fair audience. Legally Dead 24. Stetson's U. T. C. 26.

**OKLAHOMA TERRITORY.**—**BIG FOUR OPERA HOUSE** (Reiter and Cox, mgr.): Peck's Bad Boy 10; poor house; performance fair.



## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue names must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

A BREEZY TIME (Merle H. Norton, mgr.): Cordes, 1, T., Feb. 22. Alteks 24. Leigh 25. Colgate 26. Antwerp 27.

A BUNCH OF KEYS (Gus Bothner, mgr.): Phillipsburg, Pa., Feb. 28. York Haven 24. Milton 25. Portersville 28. Norristown 27. Trenton, N. J., 29. Columbia, Pa., March 1. Lewisburg 2. Williamsport 3. Harrisburg 4, 5.

A COLORADO WAIF (Cross and Kimball, mgr.): Leavenworth, Kan., Feb. 23. Ottawa 21. Chanute 22. Ft. Scott 23. Springfield, Mo., 27. Joplin 28. Pittsburg, Kan., 29. Nevada, Mo., March 1. Sedalia 2. Booneville 2. Moberly 4. Louisiana 5.

A DESPERATE CHANCE (I. M. Mittenthal, mgr.): Baltimore, Md., Feb. 22-27.

A FRIEND OF THE FAMILY (W. E. Gorman, mgr.): Asheville, N. C., Feb. 23. Spartanburg, S. C., 24. Columbia 25. Savannah, Ga., 26, 27. Jacksonville, Fla., 29. Albany, Ga., March 1. Marion 2. Columbus 3. Atlanta 4. Monroe 5. Atlanta 7.

A HIDING CRIME (J. M. Ward, mgr.): Baltimore, Md., Feb. 22-27. New York city 29-March 3.

A HOT OLD TIME: Kansas City, Mo., Feb. 21-27. St. Joseph 28. 29. Chillicothe March 1. Louisville 2. Jacksonville, Ill., 3. Springfield 4. Alton 5.

A LITTLE OUTCAST (Eastern: Geo. E. Gill's; Burt McPhail, mgr.): Wilmington, Del., Feb. 22-24. Camden, N. J., 25-27. Richmond, Va., 28-March 5.

A MAN OF THE WORLD: Hamilton, Can., Feb. 22-28.

A MONTANA OUTLAW (C. F. Lawrence, mgr.): Harvard, Ill., Feb. 22. Beloit, Wis., 24. Freeport, Ill., 25. Janesville, Wis., 27. Oshkosh 28. Appleton March 2. Stevens Point 3. Grand Rapids 4.

A RABBIT'S FOOT: Jacksonville, Fla., Jan. 22-indefinite.

A RAGGED HERO (Fielding Amusement Co., mgr.): Chicago, Ill., Feb. 21-March 7.

A ROYAL SLAVE (Harry Gordon, mgr.): Indians, Feb. 22. Somerton 24. Brownsville 26. Monaca 26. Greensburg 27.

A ROYAL SLAVE (Harry Gordon, mgr.): Clarion, Pa., Feb. 21. Mason City 24. Garner 25. Alton 26. Ft. Dodge 27. Blue Earth, Minn., 26. Owatonna March 1. Faribault 2. Waseca 3. Mankato 4.

A SOLDIER OF FORTUNE: Brooklyn, N. Y., Feb. 22-27. New York city 28. March 1.

A THOROUGH TRAMP (Wm. H. Walters): Harry Darlington, mgr.): Wallaten, O., Feb. 25. Marietta 24. Pleasant City 25. Woodstock 27.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Syracuse, N. Y., Feb. 22-24. Rochester 25-27. Buffalo 28-March 3. Toronto, Can., 7-12.

ADAMS, MAUDE: Boston, Mass., Feb. 15-27. Portland, Me., 28. Worcester, Mass., March 1. Springfield 2. Providence, R. I., 3-5.

ALONG THE KENNEDY (C. R. Reno, mgr.): Boston, Mass., Feb. 22-27.

ALPHONSE AND GASTON: Denver, Col., Feb. 22-27.

AN AMERICAN HORO: Zanesville, O., Feb. 24. Coshocton 25. Massillon 26. Canton 27.

ARE YOU A MASON: Missoula, Mont., Feb. 23. Helena 24. Great Falls 25. Butte 26, 27. Fargo, N. D., 29. Crookston March 1. Grand Forks 2. Grafton 3. Winnipeg, Man., 4-5.

ASHON: New York, N. Y., Feb. 22-27.

AT CRIPPLE CREEK: Richmond, Va., Feb. 22-27. Atlanta, Ga., 29-March 5. Birmingham, Ala., 7-12.

AT THE OLD CROSS ROADS (Arthur C. Alston, prop. and mgr.): Indianapolis, Ind., Feb. 22-24. Muncie 25. Dayton, O., 26. Lexington, Ky., 27. Louisville 28-March 5.

AWAKENING OF MR. PIPP: Philadelphia, Pa., Feb. 15-20. Boston, Mass., 21-March 9.

BALTIMORE, MELVILLE: Terre Haute, Ind., Feb. 23. Evansville 24. Lexington, Ky., 25. Knoxville, Tenn., 26. Chattanooga 27.

BATER, BLANCHE (David Belasco, mgr.): Chicago, Ill., Feb. 15-indefinite.

BELLEVUE, KYLIE: New York city, Feb. 15-indefinite.

BEN HUR: Lexington, Ky., Feb. 22-24. Dayton, O., 25-March 2. Canton, 8-9. Wheeling, W. Va., 7-12.

BLOODGOOD, MARIA: Baltimore, Md., Feb. 22-27. Philadelphia, Pa., 28-March 2.

BUSTER BROWN (Broadhurst and Currie, mgr.): Erie, Pa., Feb. 22-23. Sandusky, O., 24. Toledo 26-27. Grand Rapids, Mich., 28-March 2. Chicago, Ill., 7-12.

CARTER, MRS. LESLIE: Buffalo, N. Y., Feb. 22-27.

CHECKERS (Kirke La Shelle, mgr.): New York city Jan. 22-28, 29.

CHILD BLAIVES OF NEW YORK: Hoboken, N. J., Feb. 21-24.

CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): Auburn, Col. Feb. 21. Grass Valley 24. Nevada City 25. Carson City, Nev., 26. Virginia City 27. Reno 28. Winnemucca March 1. Ogden, U. S., Smithfield 3.

CLARKE, HARRY CORSON: Houston, Tex., Feb. 15-March 10.

CLAYTON, KATE: Brooklyn, N. Y., Feb. 22-27.

COGHLAN, ROSE (Jules Murry, mgr.): Pine Bluff, Ark., Feb. 22. Little Rock 24. Greenville, Miss., 25. Clarkdale 26. Memphis, Tenn., 27.

COHAN, GUS, AND KATE WATSON: Ashland, Ky., Feb. 23. Ironton, O., 24. Gallipolis 25. Pomeroy 26. Parkersburg, W. Va., 27.

COLLIER, WILLIAM: Boston, Mass., Feb. 15-27.

CHANEY, WILLIAM: Battle Creek, Mich., Feb. 23. Lapeer 24. Bay City 25. Saginaw 26. Toledo, O., 27. Detroit, Mich., 28-March 5.

CROSMAN, HENRIETTA (David Belasco and Maurice Campbell, mgr.): New York city Jan. 11-indefinite.

DARE DEVIL DOROTHY: Albany, N. Y., Feb. 26-27.

DAVID HARUM (Julius Cahn, mgr.): East Claire, Wis., Feb. 23. Chippewa Falls 24. West Superior 25. Duluth, Minn., 26, 27.

DAVID HARUM (Julius Cahn, mgr.): Wichita, Kan., Feb. 23. Hutchinson 24. Topeka 25. St. Joseph, Mo., 26. Mexico 27.

DAVIS, PAY: Philadelphia, Pa., Feb. 15-27. Buffalo, N. Y., 28-March 2.

DESERVED AT THE ALTAR: Cleveland, O., Feb. 22-27.

DODGE, SANFORD: Carroll, Ia., Feb. 21. Harlan 24. West Point, Neb., 22. David City 27. York 29. Cedar City 30. Lincoln 1. Winslow 2. Bismarck 4.

D'ORR, LAWRENCE: Hartford, Conn., Feb. 22. 28. New Haven 24, 25. Worcester, Mass., 26, 27.

DOWN AND UP (Geo. Hickman, mgr.): Seymour, Ind., Feb. 23. Bedford 24. Linton 25. Olney, Ill., 26. Palestine 27.

DOWN BY THE SEA (Phil Hunt, mgr.): Portland, Ore., Feb. 21-27. Seattle, Wash., 28-March 5. Tacoma 6-8. Vancouver, B. C., 9.

DOWD, JOHN: Cincinnati, O., Feb. 22-27.

DOWRAY, LAWRENCE: Hartford, Conn., Feb. 22. 28. New Haven 24, 25. Worcester, Mass., 26, 27.

DOWN AND UP (Geo. Hickman, mgr.): Seymour, Ind., Feb. 23. Bedford 24. Linton 25. Olney, Ill., 26. Palestine 27.

DRIVEN FROM HOME (W. D. Fitzgerald, mgr.): Bridgeport, Conn., Feb. 22-24.

EAST LYNN (Earl Ford's): Woodhill, Ill., Feb. 22. EDERSON, ROBERT (Henry B. Harris, mgr.): New York city Jan. 15-indefinite.

EIGHT BELLS: Ottawa, Kan., Feb. 22. Emporia 23. Wichita 24. Winfield 25. Gothic, Okla., 26, 27. Worth, Tex., 28.

ERIK MAXINE: Chicago, Ill., Feb. 22-27.

ERIK OF SWEDEN (Sidney R. Ellis, mgr.): Butte, Mont., Feb. 24. Helena 25. Anaconda 26. Wallace, Ida., 26. Spokane, Wash., March 1, 2. Ritzville 3. North Yakima 4. Everett 5.

EVERYMAN: Buffalo, N. Y., Feb. 22-27.

FEST (Porter J. White's): Hagerstown, Md., Feb. 22. Winchester, Va., 23. Gettysburg, Pa., 25. Lewisburg 26. Johnstown 27. Ashland 29. Shenandoah March 1. Frederick 2. Berwick 3. Williamsport 5. FAUST (H. L. Palmer, mgr.): Pendleton, Ore., Feb. 22-27.

FAVERSHAM, WILLIAM: Washington, D. C., Feb. 22-27.

FINKE, MRS. (Harrison Grey Fiske, mgr.): Kansas City, Mo., Feb. 22-27.

FOR HER CHILDREN'S SAKE (Eastern: Sullivan, Harris and Woods, mgr.): Omaha, Neb., Feb. 22-24. St. Joseph, Mo., 25-27. Kansas City 28-March 5. FOR HER CHILDREN'S SAKE (Western: Sullivan, Harris and Woods, prop.): Ed H. Lester, mgr.): Bucyrus, O., Feb. 23. Marion 24. Lancaster 25. Cleveland 26. Chillicothe 27.

FOR HER SAKE (Jos. Pilgrim, mgr.): Havre de Grace, Md., Feb. 22-27.

FOR MOTHER'S SAKE (Rusco and Holland's: Wm. Purdy, Jr., mgr.): Kearney, Neb., Feb. 23. Grand Island 24. Omaha 25. 26. 27.

FOR HIS BROTHER'S CRIME (Geo. N. Ballanger, mgr.): Providence, R. I., Feb. 22-27.

FOXY GRANDPA (Hart and De Mar; O. H. Butler, mgr.): Chicago, Ill., Feb. 2-27. Detroit, Mich., 29-35. Rochester 36. New York, N. Y., 7-9. Syracuse 10-12.

FROM RAGS TO RICHES (Max H. Myers, mgr.): Milwaukee 8. Chicago 9. Toledo 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246



## TELEGRAPHIC NEWS

CHICAGO.

Theatre Attendance Increasing—The Darling of the Gods and Other Attractions.

(Special to The Mirror.)

CHICAGO, Feb. 20.

The volume of theatrical attendance is steadily increasing, the two theatres added to the active list this week, the Studebaker and the Columbus, having been well filled daily since the opening nights. One more theatre, the Cleveland, has been permitted to open, and there are whispers that the La Salle will resume soon.

The Darling of the Gods, with Blanche Bates, opened to an enthusiastic audience that filled the house, and the attendance has been very large all week.

The Prince of Pilsen brought immediate success to the reopened and refitted Studebaker.

Once more the melodies of Ermine will be heard in Chicago—next week at the Garrick, and with our own Jessie Bartlett Davis in the brilliant cast. The old favorite is to run on well into March, when, using the phrase of Manager Bird, of the Garrick, "the great and only" Weber and Fields will pay their annual visit to Chicago.

It is announced that Mrs. Fiske will play an engagement at the Garrick in the Spring.

This closing week of Resurrection at McVicker's has been marked by a big house at every performance. Next, Charles Warner in Drink.

A statement got into print this week that the Syndicate had ordered all Powers bookings taken care of at the Illinois, and as a result an attraction could remain in Chicago at the Illinois the rest of this season longer than one week. Business-Manager Noonan said no such definite arrangement had been made, but as many Powers bookings as possible would be accommodated at the Illinois.

A professional matinee performance of Ivan the Terrible last Thursday attracted a large number of actors to the Bush Temple, who seemed to enjoy the play immensely. Miss Reina received something like an ovation when she first appeared. Carrie Clark Ward also got a hearty reception. F. H. Livingston, the stage director, had to play the important part of Vesey on short notice, J. L. Weber having sprained his wrist in the vase-breaking scene, and gave a smooth performance. The White Horse Tavern for next week.

Pearl Landers, of Beauty and the Beast fame, has joined the Players' Stock at the Bush Temple, and will make her debut there as the ingenue in the part of Otilie in The White Horse Tavern next week.

R. L. Crescy will manage the new production of Out of the Fold, Langdon McCormick's play, and will go to New York to superintend the preparations and first performances.

Louise Keebler, a young Chicago heiress, has joined the Curious Jekyll and Hyde company, to play Nellie.

Frank Dodge's Weary Willie Walker company starts out to-morrow.

Howard Laing of the Chicago, Milwaukee and St. Paul road, fell on a slippery walk recently and broke a bone of his wrist, but he refused to be laid up and has been attending to business with his hand in a sling.

Sir Henry Irving was personally conducted out of town, as usual, by Harry Hibbourne, of the Alton road, in a special car on a special train to St. Louis over the justly celebrated Only Way. In the private car with Sir Henry were Laurence Irving and Mrs. Laurence Irving, Bram Stoker, and Mr. and Mrs. Harry Loveday. Thus Sir Henry and his personal staff traveled as guests of the road, with officials to look after them and every comfort that money could buy provided during the eight-hour run to St. Louis.

OTIS L. COLBURN.

## BOSTON.

Eight Bills to Worry Managers—John B. Schoefel to Manage Nance O'Neill—Announcements.

(Special to The Mirror.)

BOSTON, Feb. 20.

It will be about an even thing in the matter of new and holdover attractions at the local theatres next week. Ezra Kendall returns to town in The Vinegar Buyer, appearing this time at the Park Theatre. Mr. Kendall was among the last players to be seen in the now demolished Museum, and undoubtedly will repeat his success of that engagement.

The Sultan of Sulu returns to the Tremont Theatre, being the first of a round of attractions to be presented by Henry W. Savage for several weeks to come. Several new faces will be seen this time among the principals.

Chauncey Olcott in his new play, Terrence, opens a brief engagement at the Boston Theatre, succeeding Way Down East, which, as usual, has played to splendid business.

Denman Thompson's Joshua Whitcomb will be the entertainment at the Grand Opera House, with Archie Boyd in the role of Uncle Josh.

The Climbers, the Clyde Fitch play in which Amelia Bingham appeared at the Colonial Theatre, will be given at the Castle Square Theatre. The Song of the Sword is announced for the week beginning Feb. 29.

The Columbia will offer The Way of the Transgressor; The White Slave will be seen at Music Hall, and the Hub will present to its patrons Along the Kennebec. At the Bowdoin Square The Dice of Death is billed.

Of the holdovers, Three Little Maids, at the Colonial, is perhaps pre-eminent. The attendance has been very heavy, and the company has delighted every one by its clever work.

Maude Adams, at the Hollis Street Theatre, in The Pretty Sister of Jose, appears to advantage. The coming week is her last here.

Ruth White, Oscar Figman and the other favorites in The Burgomaster have sufficed to attract excellent attendance at the Globe Theatre, and their final week here bids fair to be satisfying to all concerned.

Professor Kellar will continue at the Majestic for another week. He is a strong drawing card.

Nance O'Neill, in her two performances of Leah, the Forsaken, at the Tremont Theatre, Thursday and Friday matinees, once more scored. Next week Miss O'Neill will be transferred to the Colonial Theatre, the third in which she has played since her introduction here, and will present Magda on Tuesday, Camille on Wednesday, and on Thursday and Friday afternoons, for the first time in Boston. Lady Inger, of Outstrat. After that it is possible that Miss O'Neill will go to the Boston Theatre for a regular engagement of three weeks.

A unique entertainment was given by Polk Miller at Chickering Hall last evening, to be repeated this evening. Mr. Miller's playing of old-time negro melodies is extremely enjoyable, and the assistance given him by a quartette of young colored singers is meritorious.

Daniel R. Ryan, formerly a ball player pitching for the old Boston Blues, and now an actor, was given a dinner by his friends at the Revere House last Monday evening, after his opening performance at Music Hall.

Lillian Lawrence's contract with the Albee Stock company, in Providence, will cover simply the Summer season. Miss Lawrence has not definitely settled on her plans for the coming Winter. She will make her final appearance at the Castle Square as leading lady April 9.

Eight bills, all looking to make local theatres absolutely safe, were considered last Tuesday morning by the legislative Committee on Cities. One of the bills was presented by Edward Atkinson. Mr. Atkinson asserts that there is no such thing as a fireproof curtain. Another bill called for the maintenance of policemen and firemen on duty during performances, required that no usher less than eighteen years of age be employed, and that each theatre programme should state prominently that danger in theatres arises not from fire but from panic.

H. Price Webber informs me that he intends to keep his company out until July 4, so prosperous

has been his annual tour of the Maritime Provinces.

John B. Schoefel, of the Tremont Theatre, is to become the manager of Nance O'Neill for a term of years.

A letter addressed Mrs. John L. Gardner, Palace, Boston, was actually delivered at the theatre of that name recently. Suffice to say that it was forwarded at once to the Isabella Stewart Gardner Museum, in the Fenway.

JAY BENTON.

## PHILADELPHIA.

Hackett—Patti Not in Great Demand—Marie Tempest—Fay Davis—Fritzl Scheff.

(Special to The Mirror.)

PHILADELPHIA, Feb. 20.

Here is an important matter to stars and combinations that have time in the Quaker City. Quotation from Section 8 of the Expert Commission report:

"All stage scenery, wood work, curtains or decorations should be fireproof, non-combustible material, so as to render them safe against any rapid spread of fire, and this should be constantly maintained to the satisfaction of the Department of Public Safety."

This applies to visiting companies as well as to local companies. Whenever the plot of any play calls for a fire scene the managers of our stock organizations have decided to use stereopticon views.

The insurance on the Girard Avenue Theatre has at last been consummated on a basis of \$45,000. The new plans complying with the stringent building laws now in force have been accepted by the Building Inspectors, and the new theatre will be completed by Sept. 1, 1904, at a cost of nearly one hundred thousand dollars.

The new theatre contemplated by William J. Gilmore at Eighth and Arch streets is only on paper. The property is still for sale or rent, and likely to remain so for a lengthy term.

James K. Hackett will be seen in The Crown Prince at the Academy of Music, opening Feb. 22, for week (excepting Tuesday evening, already booked), and will be the only real dramatic event in town. The advance sale shows his popularity.

Patti will give a return concert at the Academy of Music on the afternoon of Feb. 24. There is no furore this time for seats, and the best are announced from two to four dollars—nothing higher.

Marie Tempest, in The Marriage of Kitty, has played a successful two weeks' engagement at the Chestnut Street Theatre. Lawrence D'Orsay in The Earl of Pawtucket is booked to open here March 28.

Fay Davis, in Whitewashing Julia, at the Broad Street Theatre, remains for coming week with a first-class company. Charles Hawtrey in The Man from Blankley's follows, Feb. 29.

Fritzl Scheff in Babette continues for coming week at the Garrick Theatre. Business good.

The Awakening of Mr. Pipp, at the Walnut Street Theatre, backed by the benefit racket, received all the patronage it deserved, and there was no reason to bring it back after its original fiasco on the opening of the season here last September. Andrew Mack, the attraction week of Feb. 22.

Arizona has done well the entire week at the Auditorium. Ward and Vokes, in A Pair of Pinkies, are booked for week of Feb. 22, and will be followed by The Burgomaster, Feb. 29.

Buster Brown is at the Grand Opera House this week. It is much better than when presented in this city earlier in the season. George Monroe, in My Aunt Bridget, Feb. 22. Ward and Vokes, 29.

Our New Minister will inaugurate the second week of the engagement at the Park Theatre, Feb. 22.

Florence Bindley was at the National Theatre with A Midsummer Night's Dream this week. Joe Welch in The Peddler, Feb. 22.

The Funny Mr. Dooley will be at the People's Theatre week of Feb. 22.

The Kensington Theatre presents The Fast Mail week of Feb. 22.

Al. W. Martin's mammoth Uncle Tom's Cabin organization is booked at the New Columbia Theatre, Feb. 22, with two shows daily for week.

Forough's Theatre stock company in a massive production of The Hunchback of Notre Dame, with a notable cast, have done a splendid business this week. The Pledge of Honor, Feb. 22.

Darcy and Speck's stock company, at the Standard Theatre, announce a new melodrama for the week of Feb. 22. To Be Buried Alive.

The German Stock company, at the Arch Street Theatre, continues, with a change of performance nightly, to remunerative houses.

Keith's Bijou Theatre, for the Spring and Summer season, to be inaugurated the middle of April, will return to a stock company. Katherine Courtney will be the leading lady. Joseph Galbraith, Taylor Holmes, Leonora Bradley and Frank McIntyre will be in the organization.

Dumont's Minstrels, at the Eleventh Street Opera House, are doing a land office business.

Boston's Animal Show, at the Palace Exchange, is one of the recognized sights of the town.

The Metropolitan Opera company announce L'Elise D'Amore and Coppelia for their programme Feb. 28, at the Academy of Music. This is the attraction that breaks J. K. Hackett's week.

Burton Holmes, at Witherspoon Hall, five Monday and Tuesday nights in succession, commencing Feb. 22 and 23. S. FERNBERGER.

## ST. LOUIS.

Tremendous Business at All Theatres—Announcements for the Week—Gossip.

(Special to The Mirror.)

ST. LOUIS, Feb. 20.

It has been demonstrated several times that St. Louis needs more first-class theatres, but it was never more emphasized than during this week, as E. H. Sothern at the Olympic, Grace George at the Century and Isabelle Irving at the Grand have all played to enormous business, and the weather has been anything but conducive to theatregoing; but it seems that St. Louisians are hungry for amusements and they turn out regardless of climatic conditions. Then, again, there were a number of other attractions above the average that drew big business. Madame Schumann-Heink at the Odeon Monday night divided honors with Mr. Sothern, Miss George and Miss Irving, and yet all of them played to capacity.

Jane Kennerly was at the Crawford with Under Two Flags, a good production, which appeared at the Century last season, and all the other attractions in town were good and drew crowded houses. Then, besides, there were a number of important society events in the World's Fair circle during the week, the most prominent being the reception of the Japanese Commissioner at the Woman's Club Tuesday evening, which, of course, was attended by our "400" and as many others as could get invitations.

Isabelle Irving in The Crisis surprised our managers with the big business she drew to the Grand, notwithstanding the fact that Mr. Hackett presented the piece twice at the Olympic to crowded houses. Manager Sheehy was hardly expecting such business for this attraction on Sunday, but he was agreeably surprised to find the large seating capacity of the Grand completely sold out at each performance and a large number of "standees." The prices were raised to \$2 at the Olympic, at which there was considerable complaint, yet Mr. Sothern played to large business. This is merely a sample of the business that all of our houses have been doing all week.

Next week will be notable in local amusements. Henry Irving will be at the Olympic; Grace Van Studdiford, the St. Louis prima donna, in Red Feather, will be at the Century, and Charles Richman will be at the Grand in Captain Barrington.

Eight bills, all looking to make local theatres absolutely safe, were considered last Tuesday morning by the legislative Committee on Cities. One of the bills was presented by Edward Atkinson. Mr. Atkinson asserts that there is no such thing as a fireproof curtain. Another bill called for the maintenance of policemen and firemen on duty during performances, required that no usher less than eighteen years of age be employed, and that each theatre programme should state prominently that danger in theatres arises not from fire but from panic.

Irving's engagement at the Olympic will be exceptional in that the maximum admission will be \$2. Heretofore he has played at \$3, and is

now playing at \$2.50 in other cities. The reduction for the St. Louis engagement is made because of the capacity of the Olympic, which is one of the largest theatres in America, and also because the eminent English actor is not accompanied on his present tour by Ellen Terry. The Merchant of Venice will be the opening play on Monday evening, and it will also be given on Wednesday and Friday evenings and at the Saturday matinees. Waterloo and The Bells will be presented on Tuesday and Thursday evenings. Only one performance of Louis XI will be given, on Saturday evening. N. C. Goodwin, 28.

Grace Van Studdiford will be seen for the first time at her home at the head of her own company at the Century in Red Feather. Miss Van Studdiford is very popular in St. Louis, and a big week's business is assured.

JAY BENTON.

(Special to The Mirror.)

PHILADELPHIA.

J. R. Hawley, familiarly known as "Grandpa," whose book and news store has been the center of the local Rialto and headquarters for visiting actors for nearly forty years, is reported to be lying at the point of death at his country home in the highlands back of Newport, Ky., and practically no hope of his recovery is entertained.

H. A. SUTTON.

## PITTSBURGH.

Business Below the Average—Future of Pittsburgh Orchestra—Attractions.

(Special to The Mirror.)

PITTSBURGH, Feb. 20.

Business at the playhouses is still quite below the average; the popular-priced houses are doing better than the high-priced ones, the latter working the "benefit" performances in order to increase their box-office receipts.

The attractions for the coming week are various. A Gentleman of France will be given by the stock company at the Grand, and Scenic Artist A. W. Street has designed and painted handsome scenes for the play.

At the Bijou, in Old Kentucky will play its eleventh annual engagement, and, too, it was at this house that this play had its first representation. Why Women Sin follows.

The Fortune Teller is the offering at the Empire. Thomas E. Sheen in his repertoire will follow.

The Wizard of Oz will be at the Nixon with the Rogers Brothers in London to follow.

The Alvin will present Lulu Glaser in Dolly Varden, and a matinee will be given for the benefit of the Press Club. Next week Miss Bob White, with two local benefit performances to help it along.

A production of Parsifal will be given at the Grand next month, and A. W. Street now has some of the scenes under way that are being made after his own designs.

Good vaudeville bills are promised at both the Avenue and Duquesne for the coming week.

The committee governing the Pittsburgh Orchestra has not been able to secure a successor to Victor Herbert, and is, therefore, very much at sea. It is likely that there will not be an orchestra next season bearing the above name, and instead arrangements may be made with some of the well known orchestras of other cities to give concerts here at stated periods throughout the season.

ALAN B. L. HAWKES.

## BALTIMORE.

Fire Hurts Business—Percy Haswell as Cigarette—Companies to Come.

(Special to The Mirror.)

BALTIMORE, Feb. 20.

Clara Bloodgood will appear in Clyde Fitch's successful play, The Girl With the Green Eyes, at Ford's Grand Opera House next week. From present indications Miss Bloodgood will enjoy a week of excellent business.

Peggy from Paris has done



# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET  
(BETWEEN BROADWAY AND SIXTH AVENUE)

## FOREIGN BUREAU:

(Stuart A. R. Conover, Representative.)

Trafigura House, Greene Street, Leicester Square, W. C.  
LONDON, ENGLAND.HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, \$15; Half-Page, \$30; One Page, \$150.  
Professional Cards and Managers' Directory Cards, 15 cents an agate line, single insertion; \$1.50 a line for three months. Four lines the smallest card taken.  
Reading Notices (marked "R" or "RE"), 50 cents a line.  
Charges for inserting Portraits furnished on application.  
"Preferred" positions and black electrotypers subject to extra charge.  
Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.  
The Mirror office is open to receive advertisements every Monday until 5:30 p.m.

## SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.  
Foreign subscription, \$2.50 per annum, postage prepaid.

Telephone number, 621, Sixth Street.

Registered cable address, "Drammirror."  
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St.; Regent St.; Norman's Tourist's Agency, 28 Baymarket, S. W. Anglo American Exchange, 5 Northumberland Ave., W. C. In Paris at Bruneau's, 17 Avenue de l'Opera. In Liverpool, at Latarch's, 63 Lime St. In Sydney, Australia, Stevin & Co., Moore St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - FEBRUARY 27, 1904.

Largest Dramatic Circulation in the World.

## AN AMUSING SEQUEL.

AN amusing sequel to the recent failure in a New York theatre of a nondescript play written by a well-known young actor who evidently wishes to shine as a universal genius occurred the other day in a Kentucky city, where the actor appeared and where also he was interviewed by a local newspaper.

If there has in recent years been produced a play more unmistakably the work of an amateur hand than the play seen in New York, it has escaped memory. The only tolerable things in it were cerebrations—when they were not actual excerpts—from well-known dramas, in some of which this actor had appeared while all of them no doubt are in his library ready for occasional perusal. There was not a critical intelligence in New York that sat under this actor's play that failed to be amused in a spurious way by it as it was developed on the stage in circumstances that should surround dramatic work of worth.

Yet this amateur playwright, as an actor, according to the Kentucky newspaper that interviewed him, says harsh things about other amateurs who attempt to write plays—some of whom, it must be admitted, even in their earlier efforts show the germ of talent and an originality that requires only practice to promise good results. "Oh, I say, now, old chap," the actor is reported to have said in Kentucky to his interviewer, "won't you please say for me in your paper that I really don't care for any plays from the amateur playwrights? Please say it for me, will you not, old fellow? I am terribly in earnest in this matter, and I really mean what I say. It is an awful bore. I really wish they would stop sending them." And the actor was described as showing "real pathos in his blue eyes" as he voiced this prayer to be delivered from amateur playwrights. And then the actor held forth as follows in detail as to his trials with misguided persons with plays:

You can't imagine how much an actor who is starring is bothered by the receipt of plays that we don't ask for and don't want. I know they come to me unsolicited, and they probably do to the other actors as well. I get on an average two hundred of them a year. Each that comes by mail is accompanied by a letter, begging me to read the play, and if I don't accept it, to at least give an opinion about it. I am besieged at the stage door, at the hotel, in my

dressing-room, on the street, everywhere, by the incipient playwrights. If I repulse them they call me a cad. If I read them it takes up too much of my time, and it is not worth the effort, for a leading actor is a very busy man. Now, if a matter is submitted to a lawyer, or a physician or some other expert for advice, he is paid for his services, but I don't get a cent for reading over these plays. And, if the truth must be told, I don't read them. Sometimes in my Summer vacations I may pick up a manuscript and look over it, but that is the end. The dearth of playwrights of the first-class is a marked feature of the theatrical situation to-day. In England, when one has named over PINERO, HENRY ARTHUR JONES and one or two others, he has come to the end. In this country there are GILLETTE, CARLTON, BRONSON HOWARD, and CLIVE FITCH. Leaving out those who translate from the foreign stage, this is about all the first-class dramatists. The rest cannot be depended upon. The trouble with most of the men who write unsuccessfully for the stage and poster actors with their manuscripts is that they think they have a message which the world should hear. Most oftentimes what they jot down is all rot, but, good heavens, they could never be made to believe that. Each thinks that he is a genius.

Of course, the amateur who "has a message," and thinks himself a genius, and who does not have to send his work to so superior a person as this actor, but can find a manager willing to produce his play—a manager, in fact, who cannot originally tell a good play from a bale of bad hay—without a "reputation" behind it, is in luck, at least for a few moments.

But some familiar friend of this particular actor, who seems to wish to perpetuate the "dearth of playwrights," and upon whom fortune has smiled with something of that eccentric prodigality for which the dame is famous, and who some years from now may know more than he does to-day, should in the quietude of a confidential conversation inform him that the great actors who have passed formed the habit of reading new plays, and encouraged the amateur idea when it was worth encouragement; that such actors took great delight in discovering new playwrights and assisting them to fame and reward; that even PINERO and JONES and the rest were originally "discovered" by some actor or manager who found time—in his Summer vacations if not between plays and meals—to look for young genius in the hope that young genius might assist him; and that if the successful young actor cannot write plays himself, and simply goes to the market where approved goods are on sale to the highest bidder, he is likely in his maturer years to regret that he did not peruse manuscripts and himself discover gems—few though they may be—that others had recognized amid the dirt of mediocrity.

## A RURAL CENSORSHIP.

THE BOROUGH COUNCIL of Uniontown, Pa., last week passed an ordinance "against immoral and indecent plays," and left the matter as to deciding upon plays to be permitted and plays to be suppressed in that town with the burgess, who is an ancient official with powers akin to those of a mayor.

At the council meeting where this action was taken committees from two local churches were represented by a lawyer, who said that the recent advent in Uniontown of a woman made notorious by a recent escape of convicts from a Pennsylvania prison, in a play written around the circumstances in which she had figured, had led the good people of the town to demand the passage of an ordinance that would prevent such appearances there in the future. This lawyer offered an ordinance, which was passed by the affirmative votes of three of the board or council, one member voting against it and two not voting.

It was said at the meeting that there was no wish to discriminate against good plays, but that the character of many offerings at the local theatre had been such that action was deemed necessary. The ordinance passed provides that "It shall not be lawful for any show, play, stage entertainment or other public performance, as a whole or in part immoral or indecent in its character or tendencies, to be shown, performed or publicly exhibited in any opera house, theatre or public hall, or under any tent or canvas in this borough."

The second section is directed against any performance "in which any person notorious by reason of criminal conduct or associations is advertised as taking part therein, or as one of the features or attractions thereof." Any owner, lessee or manager of any place of local amusement in Uniontown, "and any proprietor, or manager, and any actor, player, usher, ticket seller, stage hand, aiding or abetting, assisting or participating in any such unlawful exhibition or performance, shall upon conviction thereof be fined not less than \$50 and not more than \$100, or be imprisoned in the borough lock-up not more than five days."

The penalty thus will be seen to be sweep-

ing, including as it does all who may be directly concerned in any prohibited representation. But the power vested in the burgess in the premises is remarkable. "It shall be the duty of the burgess," says the ordinance, "upon receiving credible information, either from reputable persons, or from his own view or inspection of the playbills or public advertisements thereof, that such an unlawful performance is contemplated, "to give notice to managers and others that the same is unlawful and must not be exhibited," and upon failure to heed such notice the burgess and police officers are authorized to proceed summarily. It is added that the burgess "is to judge of the character and tendencies of such performance, but he shall require no further proof of the character" of any proposed entertainment "than indecent, obscene, or immoral public advertisements, posters or bills thereof."

This ordinance is one of the most remarkable that has yet come to the knowledge of THE MIRROR, as it seems to give the burgess of Uniontown unlimited power to embarrass and stop dramatic and other entertainments if for any reason whatever he shall fancy any offering to be "immoral and indecent" and thus subject to suppression. No one having the best interests of the stage at heart can complain of any reasonable attempt to discourage the class of offerings that exploit criminal and notorious persons, or any reformatory measure aimed at certain classes of printing that disgrace the theatre; but this ordinance places in the hands of a person, probably by no means expert as a judge of theatrical offerings, an absolute power to prevent representations that may by no means belong to the class aimed at, and to punish persons who may be wholly innocent in intention and in fact.

Uniontown is not a large place, and the better attractions seldom or never visit it; but that fact does not affect the principle of this ordinance, which seems to go beyond any precedent in this land of the free. And there is a suggestion of the mediæval even in the title of the town's administrative officer charged with the enforcement of this enactment. A chronicler of the thirteenth century thus differentiated a burgess of his time and another who, possibly, may have been an actor, if legislative descriptions even of a later time—they called actors "sturdy beggars," among other uncomplimentary things—are to be believed. "Hit beggars right to bearen bagge on back; and burgeses for to beren purses."

## THE DRAMATIC OUTLOOK.

The following is an outline of an address on "The Dramatic Outlook," delivered at Indianapolis, Ind., last Friday evening, Feb. 19, by Norman Hapgood, before the Contemporary Club:

About a year ago, speaking in Cincinnati, I read a list of plays then running in New York, and the effect was one of ridicule. What is running in New York to-day? There is plenty of foolishness, but the world desires foolishness, and the proportion in New York at present is not extreme.

At the New Lyceum is The Admirable Crichton, one of the most delightful comedies of our day in any language.

At the Vaudeville the run of two of Bernard Shaw's plays is resumed on Monday. Candida's success is, in my opinion, one of the signs of a change in taste, or in the theatres responsive to taste, which is likely to be rapid.

Ado Rehan and Otis Skinner have just had a notably favorable reception in Shakespeare and Sheridan, which they are to continue next week in Harlequin.

Viola Allen has been doing decidedly well in Twelfth Night, and the same play is to be continued at the Knickerbocker with the actress who played Everyman so charmingly, Edith Wynne Matheson, as Viola.

To-morrow morning, it is worth a note in passing, Minna von Bommel will be seen by school children at the Irving Place. To-morrow night (Saturday) Much Ado About Nothing is scheduled to be given at the Bijou by the new Century company.

The Pit, at the Lyric, is very much above the usual dramatization of novels of such wide range and epic character.

George Ade's County Chairman, at Wallack's, is full of fresh comic feeling, even if the plot be hackneyed and the characters as superficial as they are racy.

Merry Mary Ann is at least a pleasant comedy, at the Criterion, with some of Mr. Zangwill's literary quality left in it.

The cheap stock companies, which have been increased by Mr. Proctor's adoption of the system, are giving us this week Lady Wimberly's Fan and When We Were Twenty-one, two exceptional works of art.

Looking backward we see one of the successes of the season in Mrs. Fiske's Hedda Gabler, the first really emphatic practical success of Ibsen in this country. Little Mary was a failure, but it was delightful to the element in the public which is starved by the American stage. Charles Hawley in The Man from Blankley had a comedy worthy of any country. Looking ahead we see Forbes-Robertson in Hamlet and Richard Mansfield in Ivan the Terrible.

This list is by no means a complete account of the dramas of real quality, for my theatricals this season has been irregular. It is enough to show, however, that what I am to say about the stage in America ought not to be taken as pessimistic. Many departments of American life are below the standards which one wishes set for them, but American life as a whole is encouraging and stimulating nevertheless, and the signs are that the stage will improve with the other arts.

We Americans take a cheerful view of abuses in general. If Senator Hanna was a good fellow and an able man we slide over his views of the political use of money. There is danger that public opinion may tire of even the most effective moral campaigning, such as Mr. Folks' in Missouri. In smaller things, likewise, the greatest difficulty in the way of rapidly reforming abuses lies in the good-humored indifference of the public.

Happily, improvement must come in the drama, as in the arts in general, despite the absence of any strong public interest in the matter. It must improve merely because education increases. In 1903 fiction numbered not quite twice as many books as history, and a

little more than twice as many as biography. In 1896 fiction was to history as six to one and to biography as seven to one. President Eliot, of Harvard, has said that, once established, taste for reading and the standard of taste is sure to rise. I think it is equally true that the quality of drama is sure to rise. The steady pressure, slight as it is, of the increasing number of theatregoers who appreciate intelligence in the theatre will make itself felt. The business man has been the leading figure in American life, ruling not only in commerce itself but in politics and in art. His absolute reign is nearing its end. Every year more men are going into politics without regard to money, attracted by the significance of public activities. The stage, in its more humble way, is attracting also more attention from the kind of people to whom business is not the first thing in life. It is still far too much controlled by the typical business man, who might better be conducting a department store or a tack or needle factory, but the grip of these men is lessening; the independent manager has a far better chance than he had two or three years ago; and, moreover, the purely commercial managers themselves are more forced to "pander" to the better element.

This is called a bad season, and bad in a way it is. Fundamentally, perhaps, it is a whole some one, not without its analogies to the readjustment of values in the world of commerce, the squeezing out of water, the blow to speculation. The system of dramatic speculation has received a black eye. True, the good plays have suffered with the bad just as the good stocks have depreciated with the bad, but the effect is tonic, not the less. The system of producing plays favored by the most conspicuous managers of late has been based upon the effort to find sensational pecuniary successes often enough to make up for the number of expensive worthless plays which fail. The opposite system is to be less on the lookout for dramas which can compete in profits with a pork factory, and to rely on knowing what are really good plays fairly sure to give a modest return on the money which must be invested to produce them. A far higher quality of drama is brought out by the more conservative business attitude than by the more speculative, but also much better taste and much more knowledge of the drama and of acting are required.

Our acting, our audiences and our plays must improve together. The more cultivated people become interested in the theatre, the more the plays and the acting will respond to their standards. Conversely, also, the more the stage improves the more it will call out the persons who now find the usual evening spent at the theatre worse than a waste of time.

The native American drama gives fewer signs at present of improvement than the American stage. But it is sure to respond, more or less, to higher standards and requirements, although perhaps not so rapidly as if communication and interchange had not become so quick and easy. We need not trouble ourselves very much, however, where plays are written, provided they be worthy of our attention. The public is ready for a change, which seems to me imminent. I do not believe that a year ago, or two years, or three, HEDDA GABLER and CANDIDA and TWELFTH NIGHT and the plays of the REHAN-SKINNER repertory would have done as well as they have done in the present generally disastrous season. A large public is good-humoredly and slowly but effectively impressing upon the business theatre world the fact that it has not been getting exactly what it wants.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous impudent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

EDMUND O. F., Fargo, N. D.: Kathryn Germain appeared in The Isle of Champagne.

ST. CLAIR BAYFIELD, University Club, Boston, Mass.: The MIRROR has no recent record of The Poor Gentleman and The Iron Duke.

A. W. TAYLOR, Cleveland, O.: There are hundreds of unemployed actors in New York, eager for a Spring (or any) engagement. You must risk it, if you venture. The MIRROR doesn't charge for answering even irritated correspondents.

DIXON VON VALKENBERG: 1. The membership of the American Dramatists Club is about one hundred and fifty. 2. You must get the author's and publisher's consent, or into hot water. 3. Glad of it is a thing of the past. 4. The cause was, poor play. Major Andre same. Algy same. 5. The Wheatcroft students have not given a matinee this season, but will later.

CAROLE, New Orleans, La.: 1. Shakespeare never wrote that woman was "a necessary evil, a natural temptation, a desirable calamity, a domestic peril, a deadly fascination and a painted hell." It was a saint, St. Chrysostom. Shakespeare was one of the best friends women ever had. 2. See Schools of Acting in THE MIRROR's advertising pages. 3. With pleasure, always.

ELIZA L.: It is impossible for THE MIRROR to keep track of comparatively unknown actors after they leave New York. While many actors are well known to their friends, and their friends think that they are as well known to the world, they are not. Whether the actress of whom you inquire was ever an understudy, and whether the actor is with a "first" or "second" company, it is impossible to say. They may not be with any company. Things happen after attractions leave New York.

LILLIAN, South Bend, Ind.: 1. Before dramatizing the book it would be advisable for you to have a heart to heart talk with the author or publisher. 2. It is advisable to describe the characters and their costumes in the first two or three pages, not in the text, as descriptions there distract and are the hall marks of the amateur. 3. Never use one superfluous word in "business"—or directions—as you are not writing "business" to be heard or published. 4. It is certainly necessary to send a letter to manager or star when submitting a MS. 5. Neither roll nor fold. Send it flat, between pasteboards. 6. One thousand down, and five per cent. of the gross until you are famous, when you can make your own terms. 7. A manager or star has no more right to your play after he has paid you "so much" than a tenant has to a room or house after he has paid his landlord "so much." 8. The manager or star doesn't pay you a royalty—it is your play that pays you—if it is successful. 9. Be firm with a manager or star that tries to impose upon you.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., from Feb. 11 to 18, 1904.

A DAY OF EXCITEMENT. By Charles Horwitz. DIE DIPLOMAT. By Arthur Pherofer. THE DYNASTS. By Thomas Hardy. EBEN AND ANGELINA. By Thomas H. Dickinson.

FOR BABY'S SAKE. By John S. Lopez. A HARVARD MAN. By G. Alanson Lessey and Harry C. Browne. INITIATION NIGHT. By Adelaide Schmidt.

A LOVE'S TRIUMPH. By James Marshall Martin. A MUSHROOM STATESMAN. By Gertrude Ancrene.

A NIGHT WITH THE ELKS. By J. A. Lacy. PAPA PETTINGILL. By Granville F. Sturgis and Abel Seaman.

THE PRICE OF JUSTICE. By Walter S. Lockwood.

LA BARBOUILLEUSE. By Emile Fabre.

RAMSEY. By Lyle C. True.

SANTA CLAUS, JUNIOR. By A. Dugmain Grange.

## THE USHER



In connection with the official activity throughout the country in demanding from theatre managers additional safeguards for the public against the dangers of fire and panic, Norman Macdonald sends a communication from Leadville, in which he makes a timely suggestion in the profession's interests.

"Let a thought be given to 'behind the scenes,'" he writes. "In many theatres the dressing-rooms are beneath the stage, and from them there is usually no chance of escape in case of fire except by a narrow wooden staircase, usually on the opposite side from the stage entrance.

"I would like to suggest that an appeal be made through THE MIRROR in behalf of the members of the profession for the safety and improvement of their quarters back of the curtain. This might have a tendency to remove some of the frightful conditions that still exist in many theatres. Cold, wretched, filthy, unventilated dressing-rooms still abound. There is always more chance of traveling actors dying of fever or some infectious disease than from fire."

Generally speaking, the theatre architect and the theatre owner leave the dressing-room question as an after consideration. When everything has been planned and done for the comfort, pleasure and welfare of the public the dressing-rooms are thought of, and any old place down in the cellar or up in the loft is considered suitable, so long as it does not interfere with anything else.

The Actors' Society has quietly accomplished a good deal with respect to the sanitation and improvement of dressing-rooms in notably bad cases. Its members have in their travels reported conditions crying for betterment, and by means of suasion or protest they have obtained remedial action in certain instances. But there is much to be done in this direction still.

It would be a fortunate matter for the profession at large if in the requirements for desirable changes in theatres by the authorities everywhere the dressing-room department should be included. Here in New York it has not been overlooked, the Health and Building Departments having given it rigid scrutiny, but elsewhere little has been done in that direction.

The Trust, evidently foreseeing the impossibility of furnishing suitable bookings for two first-class theatres in Pittsburgh, has, in the sale of the Alvin Theatre by Nixon and Zimmerman to Mr. Keith, reduced the number to one.

Under the Trust régime cities progress like the crab—backward. A dozen years ago there were three first-class playhouses in Pittsburgh, and although the town had neither the wealth nor the population that it has to-day, they were prosperous.

The truth is that the Trust is finding it more difficult with each succeeding season to fill the time of all the first-class theatres for whose bookings it is responsible. It has pretty nearly exterminated the producing manager, and its own members are incapable of producing enough to go round. The result is a constant deterioration in the number of genuine attractions and the multiplication of counterfeit stars and lifeless plays.

The more theatres the Trust adds to its list the more trouble it will experience in filling their requirements. There will not be enough butter to cover the bread by-and-bye, though it be spread never so thin.

Evidently the Trust—certain of its members, at least—consider the coming season auspicious for new ventures—that is, for new ventures undertaken at their own risk. Until after the presidential election they appear to be willing that the producing monkeys—of whom a few are left—shall pull the chestnuts out of the fire.

They have either closed, sold out or prepared to withdraw from a number of their traveling enterprises—at least, those which they have given their names to as managers; they are interested "silently" in several productions and attractions. And they are professing unwonted encouragement to the few "outsiders" who are able or willing to risk money in productions.

Probably the idea is to limit their own liability to loss during the period of campaign excitement and until business gets better, and offer every opportunity to those that are kept in the background to assume those chances for the time being.

Our old friend The Octopus is a shrewd creature, but its preliminary motions sometimes betray its intentions.

The City Council of O'Neill, Neb., having

caught the inspection fever, recently decided to investigate the local Opera House. A committee was formed for this purpose, which reported to the Council as follows:

We, your Committee on Opera House, beg leave to report as follows: We marched from the City Hall directly to the Opera House. The door being locked on the outside with a padlock, we borrowed a ladder and made entrance through one of the holes in the roof. The stage we found well equipped with modern scenery and nicely arranged. The wings were piled into a neat heap and could be adjusted easily in a day's notice. The curtains were in the best of condition, those that would not roll up you could walk through easily. The asbestos curtain, which is used only for fire protection, was found carefully packed in a barrel in one of the corners with a few pans of ashes smoothed over it to protect it from the air; this curtain could be placed in position without trouble should a fire break out, providing the fixtures did not take fire too soon. The seating arrangement is especially commendable; the seats are stacked up in one corner and the patrons of the house are each supposed to be presented with a chair or keg as they enter, which they place to the best advantage where they like it. The ventilation is perfect. It being a windy evening your committee were obliged to tie their hats on while making their investigations, to keep them from blowing off. There not being an unbroken window pane in the house and several openings in the roof, your committee agreed that the matter of ventilation could not be improved upon. The house is heated by a system of natural gas and hot air, although a couple of stoves were found in various corners which your committee concluded were only set in place for ornamental purposes, the doors being gone from both of them. We further find that an explosion of the natural gas and hot air chambers could in no way harm the patrons of the house, although it might wreck the management. The exits were nicely distributed, and in case of a fire, any one with a ladder or an ax could get out almost anywhere. The main exit, consisting of a double door, has been locked for some time, the key being lost, but a screw driver is hung beside the door so that in case of a fire it may be taken off its hinges, which your committee proceeded to do when through its labors. Not being able to put the door back on its hinges from the outside, your committee shut up the main exit with some baled hay that had been carefully stacked up beside the door for that purpose, and hastened hither to report our findings to your honorable body.

A newspaper in another Western town, Pollock, S. D., recently contained the following announcement of an impending theatrical visitation: "A comedy drama, Peck's Bad Boy, will be the attraction here Saturday, Monday and Tuesday evenings. The company is composed of four actors, and they are accredited with the reputation of being great entertainers. Billy Butters, the goat actor, will be seen in every performance. Loutzenheiser's Hall."

## AMERICAN ACADEMY MATINEE.

At the Empire Theatre last Thursday afternoon the advanced students of the American Academy of Dramatic Arts appeared publicly for the seventh time this season and presented three plays that formed, by reason of their variety, an unusually interesting bill. The audience was, as is customary, very large and exceedingly cordial. The curtain-raiser was the little one-act comedy entitled *Belladonna*, that was presented by a former class of students several seasons ago. It is an excellent little vehicle for two persons, and it was fairly well acted by H. G. Housepian and Dr. Rougemont and Elizabeth Case as Ida De Chevrières.

The important offering of the afternoon was *The Revolt*, a play in one act by Villiers De L'Isle Adam, which was, upon this occasion, presented for the first time in America. The principal interest in *The Revolt* lies in the fact that its theme is similar to that of *A Doll's House*. But while Ibsen ended his play at a high dramatic point, with his heroine the mistress of the situation, the French author brings his drama to a pathetically sodden close by leading the rightfully rebellious wife to abject and miserable surrender. The conclusion is true to life, but it is not pretty nor dramatically effective. The heroine, ecstatically pursuing the will-o'-the-wisp of her heart's desire, ignominiously stubs her toe.

Technically the play is ill contrived. The speeches are distressingly long and many of them are soliloquies. There are but two characters—the fatal pair of a man and his wife—and their conversation gets to be tedious. The man, Felix, is a grasping, money-making, dead-souled machine. In the four years and a half that he has been married no thought of anything save business has crossed his arithmetical brain. Like Marly's ghost, he goes about clanking a chain of imaginary ledgers and cheque-books. His wife, Elisabeth, has spent the four years and a half laboring as his bookkeeper—reckoning up rents and interest when she wished to be counting the stars. By her systematic drudgery and her good sense she has enabled her husband to increase his fortune threefold. Finally the worm turns. In most methodical fashion Elisabeth prepares an accurate detailed statement of the financial affairs of the matrimonial firm, presents it to Felix, and informs that smug gentleman that she is going away to Corsica or Norway to live her own life. The husband brings in the "your child and mine" argument and chatters awhile about the duties of motherhood. But that usually successful plea falls down for once, and away walks Elisabeth.

Having brought a long-suffering heroine to this extremity—and further considering the fact that the hour is midnight—Scandinavian dramatist would have sunk her in a sword; a modern German playwright would have drowned her in a pond adorned with water lilies; an English melodramatist would have turned her into a Bed Cross nurse and the ordinary French, Spanish or Italian author would have provided her with a lover. Elisabeth is compelled to tread another and a humbler path. Mr. Adam was true to his name, original. He brings Elisabeth back. After her departure four hours are supposed to elapse, during which time the husband sincerely mourns the loss of a good bookkeeper and is mildly annoyed at the loss of a wife. Then Elisabeth returns. She comes back, not because of an impelling sense of duty nor with any sounding phrases about her innate nobility. She has merely found no place to go. Four years and a half of Felix and his ledgers has completely crushed Elisabeth's self-reliance, and when she ventures to soar as a butterfly she finds that she is, after all, only a worm—a worm that turned, but still a worm. She takes up her pen again and opens books, and the mud-souled husband gloats over her subjugation as the welcome curtain falls.

The play made larger demands upon the two students engaged in its presentation than they could—or could be expected to—meet, but they nevertheless gave a clear and lucid performance and brought out a good bit of the strength of the story. Henry Greenwell impersonated Felix in a quiet, natural manner. Alphonse Hemillard, as Elisabeth, displayed an excellent voice, and she succeeded well in revealing the desolation of heart of the unhappy heroine.

The performance ended with a presentation of Jerome K. Jerome and Eden Phillpotts' comedy, *The Prude's Progress*, which was played a dozen years ago at the Madison Square Theatre under the title of *The Councillor's Wife*. Lyle Bay gave a very acceptable portrayal of the oily, hypocritical Ben Dixon; Jane Lloyd did a capital bit of work in the character role of Mrs. Wheedles; S. L. Richardson was a buoyant, natural Ted Morris; Richard C. Taber as Adam Cherry gave a quaint and artistic character impersonation; Olive Temple gave a sympathetic and very pleasing portrayal of Nelly Morris, and Jane Gordon was a wholesome, genuine, high-spirited Mrs. Dixon. The other roles were in capable hands, and the stage-management of Charles J. Bell was excellent.

## ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, at the Marion Theatre Building, Broadway and Thirty-third Street.

Next Sunday afternoon, Feb. 28, at 3.30 o'clock, a service will be held in the Bijou Theatre, Brooklyn, in the interests of the Alliance, when the General Secretary, Rev. Walter E. Bentley, will preach on "The Church's Duty to the Theatre." An offering will be taken and all those interested will be invited to remain and help organize the Brooklyn Chapter. Special music will be rendered, and Edna May Spooner will assist. The theatre is kindly donated by Mrs. Spooner, and the Brooklyn people are looking forward to the event with great interest. All members of the profession are cordially invited.

Services were held last Sunday by the General Secretary in Reading, Pa. Mr. Bentley preached both morning and evening in St. Barbara's Church, and in the afternoon addressed the mass meeting of the local Y. M. C. A. in the Opera House. Steps were taken yesterday for the formation of the Reading Chapter of the Alliance (of which details will be given later), and in the evening Mr. Bentley addressed the Men's Club and secured many new members for the Alliance.

The New York Chapter held an open meeting last Thursday evening in St. Chrysostom's Chapel, and a general discussion on the progress of the Alliance was indulged in by nearly all present.

The Chicago Chapter held its second reception in the Church Club rooms in the Masonic Temple last Tuesday afternoon. Through the courtesy of the managers of the Garrick Theatre and the Winsome Winnie company, several members, including J. C. Miron, Madison Smith, and Miss Rohde, sang. Other musical and dramatic numbers were given by Grace Reels and W. H. Evans, of the Bush Temple Theatre, and George Griswold contributed a reading. The Rev. Dr. Wilson, local Secretary (to whose efforts the continued success of the Chapter is largely due), read a report of the recent benefit at the Auditorium for the fire sufferers, which was held under the auspices of the Chapter.

The Toledo Chapter is making great progress. The service recently held in Trinity Church was largely attended by professional people, and the sermon by the Rev. Louis F. Daniels was greatly enjoyed. In it he said:

"Don't be content, my friends, to be merely teachers of good English and good taste in dress and decorations, as these matters are only strands in the fringe of your real work. Recognize the fact that acting is a vocation, a calling from God to work for Him, and live and work accordingly. Consider, on the other hand, the good that may be wrought by noble lessons given by many of the famous members of your calling, who have been conspicuous for their virtues as well as their genius. Thank God that the stage in our day has such a large and increasing number of men and women who recognize the dignity of their calling and its demands for a real consideration of life. In the past the stage has been considered an excuse for what men politely call Bohemianism. Let it henceforth stand for the higher standard of life and purpose. A notable reception was held by the Chapter the same week, in which many professional members took part, including Priestly Morrison, Joseph O'Meara and others. Still later a special meeting was held, at which a local constitution was adopted. Harry Glazier presided, and Mrs. W. W. Ainsworth, the hostess, served refreshments.

Fr. Van Allen, in his recent sermon before the Boston Chapter, deplored the tendency of many problem plays to make all men base and all women weak. Against these the public needs to be educated. In referring to the value of a dignified presentation of a character, the speaker did not believe that any preacher, however eloquent, unless he were a man who was moved to utterance by the power of inspiration, could depict the moral lessons to be found in the character of Lear as forcibly as could a great actor.

Steps are being taken to organize another Chapter of the Alliance, in New Haven, Conn., where the Rev. James Bishop Thomas is the directing chaplain. Father Keating, of St. John's R. C. Church; Rabbi David Levy, and the Rev. W. F. Dickerman, of the Church of the Messiah, are his associates.

The New York Chapter held an open meeting for the discussion of its affairs last Thursday evening at St. Chrysostom's Chapel. The Rev. Thomas R. Slicer presided and gave an excellent address. The Rev. Walter E. Bentley followed with a statement of the work of the Alliance and its growth in Chicago, Cleveland, St. Louis, Toledo and other cities. Referring to local conditions, the Secretary outlined a plan, which was discussed by the members present and referred to the Board of Directors for action. Among others Rosa Rand, Frederick S. Hughes, Madame Von Klenner, Charles T. Catlin, Anna L. Place, and Rev. F. J. Clay Moran took part.

Helaine Hadley, of Quincy Adams Sawyer company, will be the hostess at the regular ten on Thursday afternoon, from 3 to 6 o'clock, to which all are invited. Among those present last Thursday were: Rev. R. Heber Newton, D. D. Helaine Hadley, Marguerite St. John, Rosa Rand, Chas. T. Catlin, "Aunt" Louis Eldridge, Deaconess Hall, Mrs. Lizzie Hadfield, Edith Totten, Minerva Florence, Rev. and Mrs. Walter E. Bentley, Anita Zorn, May Kintzing, John A. Holden, and Rena May.

## AN AMUSING ERROR.

The fact that persons read in the daily press from time to time things that are not true of their own knowledge by no means leads them to reject the newspaper. One of the press associations, however, are careful as to facts—recently sent out an article on Mrs. Fliske intended to be complimentary. Illustrated by a portrait, and in it committed an amusing blunder which the picture of Mrs. Fliske juxtaposed made the plainer. The article dealt with Mrs. Fliske's long, independent course in the theatre and after noting her success and plans as to plays by Ibsen and Maeterlinck, adds that she "has been famous on the stage almost since babyhood," and that "although nearly fifty years old, she has the face and figure of a girl of twenty-two!"

Now the word "near" means something not distant in place, time or degree, and when applied to age as relating to a given figure, especially as to a woman, it should be used with very small divisions of time. The statement that Mrs. Fliske is "nearly fifty years old" is one of the most grotesque guesses yet made as to the age of an actress, for it is no less than twelve years out of the way.

"It is difficult to understand," said Mrs. Fliske, when her attention was called to this matter, "just why my age, or the age of any player, should be considered of importance sufficient to form the subject of a special article for the newspapers. In the circumstances, however, I feel at perfect liberty to reveal my age, which is thirty-eight years. I should not have thought of calling any one's attention to this not particularly interesting fact were it not that this special publication has thrust upon me fifty years, while at times other enterprising articles have fixed my age at sixty and even at sixty-five years. Surely thirty-eight years are hard enough to bear."

## THE ACTORS' FUND BENEFIT.

At the Actors' Fund Benefit in the New York Theatre, Tuesday afternoon, March 1, a new play, *A Dakota Widow*, by Grace Livingston Furniss, will be given by Robert Edeson, Elsie De Wolfe, and May Robson. The March of Time, by Cosmo Gordon Lennox, will engage the services of Dorothy Dorn, Hattie Williams, and Joseph Sherlock, Jr. A play by Clay Green, showing Shylock before the Court of Appeals; a Sam Bernard monologue; a burlesque entitled "Way Up East. The Hollidays," written by Grant Stewart, the author-actor, for the Twelfth Night Club, and many other things will make up a programme worth while.

## PICTURE.



DUSE. Eleonora Duse is seriously ill in Geneva. Her trouble is bronchial pneumonia. At a consultation of specialists, held last Tuesday, it was decided that, should she recover, she will be unable to act for months.

ARTHUR.—Joseph Arthur, of Blue Jeans and Still Alarm fame, is confined to his home in Secor avenue, Pelham Manor, with pneumonia. When he is able to be moved, he will go to his place in Florida.

LE MOYNE.—Mrs. Le Moyne is to produce a dramatization of Browning's beautiful poem, *Pippa Passes*, in the Spring, at a Broadway theatre. This is good news for all classes, for *Pippa Passes* appeals to all.

FITCH.—Clyde Fitch is said to have patented an idea for constructing fireproof scenery.

ASHLEY.—Minnie Ashley, who married William Astor Chanler some months ago, may return to the stage, as Frank Perley has offered her the ingenue part in *A Venetian Romance*, which he will produce in a Broadway theatre in April.

BELASCO.—David Belasco last week signed a five years' contract with Brandon Tynan, to star in Irish plays, here and in England. DONOVAN.—Margaret M. Donovan has become manager of the Empire Theatre, in Cleveland. Miss Donovan started as a stenographer, but hereafter will do the dictating.

DANDY.—Jess Dandy, who is at present playing the leading comedy role in *The Prince of Pilsen*, intends to retire from the stage after next season, and later will take up the life of a ranchman. Some time ago Mr. Dandy bought a large tract of land in Texas and stocked it with a small herd of cattle. The herd has been multiplying rapidly, and the ranch, which will make its owner a rich man some day, will soon require his undivided attention.

## A NEW THEATRICAL CIRCUIT.

At a meeting of theatrical managers of Ontario, held in London last week, an important theatrical circuit was formed, embracing thirty cities and towns. Twelve of these houses are located between Toronto and Sarnia. The places on the circuit are Sarnia, Petrolia, Strathroy, Chatham, St. Thomas, Berlin, Brantford, Ridge town, Strathford, Lindsay, Penetanguishene, Midland, Orillia, Oshawa, Port Hope, Coburg, Bridgton, Trenton, Picton, Deseronto, Napane, Gannanogue, Smith's Falls, Carleton Place, Renfrew, Fembroke, Perth, Arnprior.

Manager Harvey, of the London Opera House, attended the conference, but it is understood that he did not commit himself on the matter, though the London house may yet be included in the circuit. Thomas J. Naylor, of Deseronto, was chosen manager and secretary, and will also do the booking for the circuit. Those present at the meeting were Managers Fawcett, of Strathroy; Graham, of Ridge town; McIntyre, of St. Thomas; Brisco, of Chatham; Dunlop, of Petrolia; Johnston, of Brantford; Mayer, of Berlin; Nesbitt, of Sarnia, and Naylor, of Deseronto.

Immediately after the meeting Manager and Secretary Naylor left for New York to book attractions for the season of 1904-05. The head office of the circuit, which will be known as the Main Line Circuit, will be at Deseronto.

## COWBOY NIGHT AT THE MANHATTAN.

Last Monday night, Feb. 15, the Manhattan Theatre was full of the wild Western atmosphere, when *The Virginian* was shown, to Major John M. Burke, a band of real cowboys, under broad-brimmed soft white hats; Major-General Worth, Doc Powell, known as the White Chief of the Winnebagos; Major Benham, just back from the Philippines; Johnny Baker, the special charge of Buffalo Bill; Captain George R. Shan ton, Abe Horton, Harry Stanton, Johnny France, "the Kid"; Dr. A. E. Parry, Julie Keen, John C. Coble, the man who hanged Tom Horn in Wyoming, or near it, the scene of *The Virginian*, followed the story with great interest, and let out the cowboy yell at the end of the play. Buffalo Bill promised to be there, but he forgot to keep his word, as he was "swapping stories with President Roosevelt" in Washington, according to last Tuesday's Sun. General Miles broke his promise, too, as did Frederic Remington, much to the disgust of the cowboys and large audience. It was a great night for audience, play and actors.

## THE MANHATTAN SPECIAL.

Last Thursday afternoon the Manhattan Theatre was crowded with over one thousand professionals to see *The Virginian*. It was a professional matinee, given by Kirke La Shelle for the benefit of actors and actresses, but, as on such occasions the public crowded in, too. Among the best known present were Henrietta Crosman, Mrs. Gilbert, Eleanor Robson, Adele Ritchie, Amelia Sumner, Lydia Bradley, Christie MacDonald, Lillian Harvey, Chapman Olcott, Willard Lakin, Lawrence O'Donnay, Kyne Bellow, Macklyn Arbuckle, and hundreds of others as well known. *The Virginian* was at its best. Last night, Feb. 16, the play was given again, and the audience was even larger. The play was a success, and the actors did



THE PASSING OF THE MADISON SQUARE.

The Madison Square Theatre, recently closed by order of Mayor McClellan because in case of fire the lives of the spectators would be endangered, will in all likelihood never be again used for theatrical purposes. The changes in the structure demanded by the authorities can be made only at enormous cost, and as the playhouse is small, old, and now rather out of the way, it is improbable that the owners will go to the expense necessary to make the building conform to the law. The theatre is owned by the Eno Estate and was leased about a year ago to the Shubert Brothers. The lease has yet several years to run, but it will likely soon be canceled by mutual consent.

While the Madison Square is one of the smallest of New York playhouses and is hardly old enough to be classed as a landmark, it has, nevertheless, played an important and an interesting part in the theatrical history of the city. On its stage appeared hundreds of players of note in the past and present, scores of successful dramas were presented there for the first time, and movements were cradled there that have grown to be important factors of American dramatic art. Its walls harbor legions of memories of success and failure, and thousands of players will, for sentimental reasons, regret its passing.

The ground upon which the playhouse stands has been used continuously for amusement purposes since 1865, and long before that the adjoining lots were devoted to purposes of public entertainment. On the ground now occupied by the Fifth Avenue Hotel Francon's Hippodrome stood from 1853 to 1855. The building was demolished to make way for the hotel, which was opened in 1859. In 1862 Amos R. Eno erected a building on the site of the present Madison Square Theatre and let it for the purposes of an evening stock exchange. The exchange enterprise was a failure, and the building was then leased by George Christy, who, after making the necessary changes, opened it as a minstrel hall on Nov. 30, 1865. Minstrelsy continued there, with various managers, until the Autumn of 1867, when C. H. Garland rented the property, altered the auditorium and stage, and named the playhouse the Fifth Avenue Theatre. On Sept. 2, 1867, the house was opened with a burlesque company that included Mrs. Harry Wadkins, Eugene A. Eberle, Sol Smith, Jr., Mrs. M. W. Leffingwell, Mary Madder and Mrs. Sedley Brown. The burlesque company continued until January, 1868. In the following Spring James Fisk, Jr., leased the premises and rebuilt the theatre entirely, except for the walls. When the work was completed he gave entire control of the house to John Brougham, who opened it as Brougham's Theatre on Jan. 25, 1869, with his own play, *Better Late Than Never*. The Brougham régime continued only a few months, and on April 5 of the same year Mr. Fisk took charge himself and installed an opera bouffe company that appeared for a season of nearly three months.

Augustin Daly became the manager of the house in the Summer of 1869. He entirely refitted the interior and on Aug. 16 opened the season with a production of Robertson's comedy, *Play*. Mr. Daly's management continued until Jan. 1, 1873, when the building was destroyed by fire. This was a splendid period in the history of the house. The players in Mr. Daly's company were of the most celebrated of the time, and the plays produced were of the first importance. The fire that destroyed the theatre broke out after the matinee performance on New Year's Day, 1873. The entire wardrobe, the scenery and many valuable books of the Daly company were burned. Mr. Daly leased the Worrell Sisters' New York Theatre, at Broadway and Eighth Street, and moved his organization there.

After the fire the property stood idle for several years. The theatre was then rebuilt and was opened on Dec. 10, 1877, as the Fifth Avenue Hall, with Robert Heller, the magician, as the attraction. Thirteen days later the name of the house was changed to Minnie Cummings' Drawing Room Theatre, and a number of light musical pieces were presented there by Miss Cummings and her company. In 1879 the fortunes of the playhouse changed again for the better. Steele Mackaye took charge of the house and named it the Madison Square Theatre. He began his régime by presenting on April 23, 1879, "Constance d'Broile," by F. White Ringer (The Abbey Press, New York), an entertaining tale of Virginia country life, with a dash of theatrical life by way of contrast. Mr. Boone knows his Virginia, and in his descriptions of the theatre he does not display the ignorance of stage affairs that is common among novelists. The story engages the attention, and most of the characters are well drawn, but as a piece of literature the book would be much better if the author had written in clearer style. The thread of the story is tangled frequently in smart dialogue and extraneous incidents.

#### BOOKS REVIEWED.

"Thirty Years of Musical Life in London," by Hermann Klein (The Century Company, New York), is a delightful collection of rambling reminiscences from the pen of a man of extraordinarily wide acquaintance among celebrities of the artistic world. Scarcely a singer or musician of note who visited or lived in London between the years 1870 and 1900 escaped—or rather, had the misfortune not to meet—Mr. Klein, and he has written of them in a pleasant, informal manner that brings them very near to the reader. The volume is illustrated with more than one hundred portraits of famous men and women, of which many are very rare.

"The Career Triumphant," by Henry Burnham Boone (D. Appleton and Company, New York), an entertaining tale of Virginia country life, with a dash of theatrical life by way of contrast. Mr. Boone knows his Virginia, and in his descriptions of the theatre he does not display the ignorance of stage affairs that is common among novelists. The story engages the attention, and most of the characters are well drawn, but as a piece of literature the book would be much better if the author had written in clearer style. The thread of the story is tangled frequently in smart dialogue and extraneous incidents.

"Constance d'Broile," by F. White Ringer (The Abbey Press, New York), is a romantic tale of the South and North that is long enough to supply the needs of the most insatiable novel-reader for at least a week. The story is interesting enough, but it is set forth in the tedious fashion that obtained in the three-volume novel epoch. Old-fashioned readers will perhaps revel in it.

"My Hopes and My Heroes," by Frank B. Stearns, is a collection of poems on timely and personal subjects that will interest the theatrical people who know the author by the familiar name of "Dad." The book is published by the Herald Printing and Stationery Company, of Mr. Stearns' home town, Decatur, Ill.

"Europeans Four Dollars a Day," published by the Rolling Stone Club, Medina, N. Y., is a small pamphlet in which is given an account of an experimental journey through Europe by two persons who "managed" on \$4 a day each.

The book is filled with facts and figures that should be of value to the traveler of moderate means.

#### MAGAZINE NOTE.

"The Book Lover" (Warren Elbridge Price, editor), for February, is like a Christmas tree. It is so full of good things. The prizes of the number are the life of Omar Khayyam, by Edward Fitzgerald, and the one hundred and one Fitzgerald quatrains. Many fine pages are spoiled with a bloated and lying article on Shakespeare by a rabid Baconian.

#### COMPANIES CLOSING.

An Orphan's Prayer, Feb. 27, at Hoboken, N. J.

Wife in Name Only, on Feb. 13.

Sam C. Miller, with Ferris Stock company, Feb. 10.

William A. Griggs, with A Run on the Bank company, Feb. 10.

#### ENGAGEMENTS.

Sam C. Miller, with A Romance of Coon Hollow, February 12.

William A. Griggs, to play Weary Willie, with Weary Willie Walker company, February 12.

Ralph Cummings, Frederick Montague and John Arthur, with John Griffith, for Macbeth.

## AT THE THEATRES

### Daly's—Glittering Gloria.

Comedy, with music, in three acts. Book by Hugh Morton; music by Bernard Rolt. Produced Feb. 15.

Jack James	Cyril Scott
Archie Toddleby	Percy F. Ames
Zebedee Poskett	Ferdinand Gottschalk
Col. Pasquale Gallegher	Forrest Robinson
Algeron Enwistle	George A. Schiller
Samuel Shapton	E. Edward Gore
Robert Shreve	E. Lovat Fraser
Mr. Gridlestop	Eugene O'Rourke
First Porter	John Hendy
Gloria Grant	Adelaide Ritchie
Mrs. Jack James	Phyllis Rankin
Dorothy Kenworthy	May Hender
South	Flora Hender
Herbert	Marie L. Wilson
Ariadne	Gertrude Douglas
Irene	Edna Farrell
Ethel	Bela Don Kersey
Katherine	Sybil Anderson
Rosamund	Marie Allen
Brenda	

Glittering Gloria, a farce-comedy with musical interpolations, was presented for the first time in New York at Daly's Theatre last Monday night, and a large audience welcomed it with hearty approval. The play, which is from the pen of Hugh Morton, was acted in London as a short dramatic piece and won considerable favor. The music, by Bernard Rolt, was added to fit the piece for export. Just why this was deemed necessary is hard to understand. The music does not add particularly to the glitter nor the glory of the farce, though it serves the purpose of lengthening the performance to a full evening entertainment. At all events, whether the piece is considered as dramatic, musical or hodge-podge, it proved very entertaining from beginning to end, and it was genuinely enjoyed by the audience.

The story of Glittering Gloria and many of its situations are more or less familiar. The farce has the flavor of a piece that was originally done in French, then adapted for English consumption and finally warmed over for the American theatrical table. It has the great virtue of cleanliness, and yet it is well seasoned with wit and humor. In plot and action it is leagues ahead of the majority of musical comedies of the day, and while the interpolated songs are not by any means musical gems they lend variety to the entertainment without vulgarizing it. The one serious musical misdemeanor committed by Mr. Rolt was in introducing a quartette and a duet in the piece at points where they interfered sadly with the progress of the action.

The first act of the farce takes place in a fashionable jewelry shop in Bond Street, where there is on view a magnificent diamond necklace that has won the admiration of Gloria Grant, the reigning belle of the London stage. Jack James, rich and recently married, desires to purchase the necklace to give to Gloria as a memento of their friendship, which was terminated by his marriage. Colonel Pasquale Gallegher, of El Paso, and several other gentlemen wish also to present the necklace to Gloria. Jack, however, succeeds in buying gotten ahead of his rivals when he is suddenly confronted by his indignant wife. In order to escape from his predicament he declares that he purchased the necklace on speculation, hoping to sell it at an advance to a fictitious person named Milliken. The wife demands to see Milliken. Jack and his chum, Archie Toddleby, being hard put to it, induce Zebedee Poskett, a rural barrister, to pose as the man of their invention. The result is that Poskett gets possession of the necklace, at no cost to himself, and presents it with a fine flourish to Gloria.

The second act occurs in Gloria's apartment. She is about to sail for America on a professional visit, and is engaged in packing her trunks. Jack and Archie arrive to explain about the necklace. Mrs. Jack and Archie's fiancee, Dorothy Kenworthy, come to see about subletting the apartment. Gloria disposes of the two couples in opposite rooms. Colonel Gallegher arrives to lay his heart at Gloria's feet, and to murder any rivals that he may encounter, and Poskett comes to present a bulldog to the popular and much pestered actress. After striving in vain to make some one accept the dog, Poskett, to get rid of him, leads him to the room occupied by Jack and Archie. As the dog has an aversion for red neckties, and as both the men are wearing them, the results of Poskett's subterfuge are disastrous. The two men emerge with their clothes in tatters, and in order not to be discovered by Mrs. Jack and Dorothy they leap into two large trunks and close the lids. No sooner are they in than a pair of lusty porters appear, lock the trunks, and as the curtain falls start off with them for the railway station.

The scene of the third act is the luggage room of the Euston Railway Station, and the time is the morning following the previous act. Here the various characters come on various and plausible errands, and after many complications Jack and Archie are released from the trunks. In their tattered and battered condition they find it easy to make Mrs. Jack and Dorothy believe that they have been injured in a railway accident. As the reconciliation takes place Gloria departs for America with Colonel Gallegher, who thus triumphs over his rivals for the glittering lady's affections.

Adèle Ritchie presented a picture of dazzling beauty much adorned in the title-role, and she sang and acted with attractive vivacity. Ferdinand Gottschalk as Poskett gave a fine, mellow, humorous characterization, as quaint as a personage of Dickens' pages, and as droll. Percy F. Ames was a hugely funny caricature of a drawing, slow-witted young English swell in the role of Archie Toddleby. Cyril Scott was a lively, natural and well-bred Jack James; Forrest Robinson played Colonel Gallegher with splendid gusto; George A. Schiller was an amusing Algernon, secretary to the Colonel, and Eugene O'Rourke made a decided hit as Mr. Gridlestop, a Cockney baggage master. Adelaide Ritchie looked exceedingly handsome as Mrs. Jack James, and her acting was spirited. Phyllis Rankin played Dorothy Kenworthy in her customary artistic and attractive fashion and made the most of every line. The Hender Sisters, in two very small parts, again exhibited their unusual capabilities as dancers and were as graceful, nimble and sprightly as ever. The other roles were in good hands. The orchestra was under the direction of John Sebastian Hiller—which is to say that the musical end of the production was exceedingly well looked after. The scenery and costumes were very pretty.

#### Metropolis—Human Hearts.

Human Hearts was the attraction at the Metropolis last week, drawing the usual large audience, who enjoyed the play and warmly applauded its intelligent interpretation by a hard-working and well-qualified company.

Prominent in the cast was E. P. Sullivan, whose Tom Logan was a most successful effort, full of robust vigor. Harry Squires, as Moses Jones, the faithful darkey, gave an impersonation marked by sympathetic humor. Carroll J. Barrymore handled the difficult part of Jimmy Logan, the idiot son, with much discretion. W. J. Sully, as Jim Mason, a hobo, made a hit and redeemed the triteness of his conventional "tramp" role by a brisk and original delivery. Walter Coons was dignified and effective as Herbert Shaw. The Samantha Logan of Sadie Stockton was a very artistic and affecting performance. Grace Lockwood as Jeannette Logan delivered her lines in a very intense and self-absorbed manner. A newsboy role, Limpie Morgan, was taken with a vivacious humor by May Helton, and Baby Norman, as Little Grace Logan, made a remarkable showing for such a tiny player. Edwin R. Ballew, as Frederick Armandale, was a strenuous villain, and the gallery rejoiced greatly when he was finally brought to book. Marcus Shannon, as Richard Markham; Walter Williams, as Deputy Warden Weston; Harry Madison, as Samuel Logan, and W. C. Lowther, as Mike Corrigan, were adequate. Marguerite Fisher appeared to good advantage as Ruth Larkins. This week, By Right of Sword.

### Fifty-eighth Street—Across the Pacific.

Despite the cold weather tremendously large audiences gathered last week to see Across the Pacific. Applause was liberally bestowed upon the leading members of the cast and curtain calls were numerous. Harry Clay Bianey by his clever impersonation of Willy Lee, the quick witted, up-to-date war correspondent, made a big hit. Harry W. Fenwick gave a manly performance as Joe Lanier, the hero, while Fredric Ormonde as Bud Stanton made a very effective villain. D. E. Hanlon did clever work as Sam Drysdale, and Augusta Gill as Elsie Eacott was a charming heroine. Kittle Wolf had a very congenial role in Madge, and her songs and dances with Mr. Bianey were rapturously received. Miss Wolf's individual work is highly praiseworthy. Chimes Johnny Williams, who has no superior in the impersonation of Mongolians, played the dual role of Sing Lee and Quong Hong very successfully. His comedy kept the house in roars, and his original specialty was well received. Others who did well were Francis Desmonde as Neil Hazelton and John E. Kelly as Mike Flannigan. This week, George Evans in The Good Old Summer Time is the attraction.

### New Star—The Ninety and Nine.

The Ninety and Nine drew large audiences to this house last week. The company included O. J. Ashman, Alfred Hastings, Austin Webb, George Fauncefort, Master Willie Tilden, Frank Hill, Ira T. Moore, James Martin, Herbert W. Parker, Charles C. McCullough, William Martin, M. C. Purdy, Marion Ballou, Myra Brooke, Anna Huntington, Emma Brennan Ince, Ella T. Bennett, Gusie Tilden, Anna Dale, Minerva Florence. This week Nellie McHenry appears in Milla.

### West End—Arrah-na-Pogue.

J. K. Murray and Clara Lane had a good week at the West End Theatre in Arrah-na-Pogue. This week Checkers, fresh from its successful run at the Academy, will be seen, and the prospects are that it will do an enormous business.

### At Other Playhouses.

Owing to the holiday, The Mirror this week went to press on its final forms on Saturday. The announcement of changes in the theatres for the week included: The Tenderfoot at the New York, succeeding Terence; The Toreador at the Academy, succeeding Checkers; The Yankee Consul at the Broadway, succeeding The Medal and the Maid; Nat M. Wills at the Fourteenth Street, succeeding The Good Old Summer Time; An Heiress to Millions at the Third Avenue, succeeding Wealth and Poverty. The new bills will be reviewed in the next Mirror.

### REFLECTIONS.

Kathryn Kidder won a suit in the Supreme Court in Savannah, Ga., last Tuesday. While she was playing in Molly Pitcher there two years ago, a piece of wadding from a cannon in the back struck Eddie Murrell, a super, in the back. He sued for \$1,000 damages. The jury returned a verdict for \$200 damages against the Kathryn Kidder Company. The judge made the jury reconsider the verdict.

Edward Waldman, the German-English actor, will appear next season in The Merchant of Venice and Hamlet.

Will W. Crimans, owing to the closing of The Working Girl's Wrong company, has been transferred to the Driven from Home company.

Jack Mason, who has staged all of Gus Hill's attractions the present season, has had an offer from Harry Williamson to go to Australia and produce the Weber and Fields' burlesques. Mr. Mason is staging Witmark and Sons' production of Hiawatha, which is to be given a special performance at the Waldorf-Astoria this month.

Matt Kusell has signed Wilbur Mack and will star him in repertoire for five years.

Louise Sanford, leading woman of the A Bunch of Keys company, had the misfortune to fall down a flight of stairs leading from her dressing-room to the stage, while playing at Portsmouth, O., severely spraining her ankle. Miss Sanford fainted, and the curtain was held till she recovered consciousness, when she insisted upon finishing the play.

Charles Wyndham's new play, My Lady of Rosedale, an adaptation from the French of Alfred Capus, by J. W. Comyns Carr, was given at the New Theatre, London, on the night of Feb. 13 before a large audience. The leading part was played by Mabel Terry Lewis, niece of Ellen Terry. Mary Moore had a minor part. Sir Charles Wyndham and Gertrude Kingston were also in the cast.

G. Russell Stringham, the artist, is engaged in painting a portrait of Robert Hilliard. Mr. Stringham has taken a studio with W. Ruoff Kip, a well-known young American painter, and the two artists will devote themselves principally to mural decoration in theatres and other public buildings.

At the Knickerbocker Theatre, beginning with a matinee on Washington's Birthday, Twelfth Night, with Edith Wynne Mathison as Viola and Ben Greet as Malvolio, will be seen.

Margaret Crawford, who played Oberon in N. C. Goodwin's revival of A Midsummer Night's Dream, and has since been singing in concert, has been engaged for a spring tour by Walter Damrosch and the New York Symphony Orchestra.

Professor Edward Alexander MacDowell's recent resignation from the head of the department of music of Columbia University on account of the growth of materialism and the consequent neglect of the fine arts, has stirred up considerable discussion in educational circles.

Catherine Countiss, who returned from the West recently, has been secured as leading woman of the Keith's Theatre Stock company, Philadelphia, opening early in March.

The starring partnership between Georgia Waldran and David Higgins which has existed so long has just been concluded. Owing to indisposition Miss Waldran retires from the cast of His Last Dollar and will take a much needed rest. Next season she will head her own company as a star in a new Southern play.

Aida Lawrence, leading woman with Rowland and Clifford's Over Niagara Falls, B company, was granted an absolute divorce on statutory grounds from A. J. Sharpley, by Judge Bishop in the Court of Chancery on Feb. 2, 1904, at Chicago, Ill. She was also granted legal guardianship of the son, an allowance for his support, and permitted to resume her maiden name.

Mrs. Wiggs of the Cabbage Patch is booked at the Savoy for the entire next season.

Governor Odell and party saw The County Chairman last Friday night at Wallack's.

The company that will support Katherine Kennedy in the new play, The Ruling Power, by Elwyn A. Barron, is composed of the following players: Orrin Johnson, Vincent Serrano, Eugene Jepson, Frank Lander, Robert Warwick, William Herbert, Emmett Shackleford, Frank Battin, Miriam Hutchins, Rosa Rand, Davenport Seymour, Ethylle Earle, Maude White, Elsie Ives, Dorothy Russell, and Eddythe Rowand. The Ruling Power is in four acts, the scenes being laid in New York city, and the time to-day. The first performance will be given at the Garrick Theatre, March 14.

Ralph Stuart and Jessaline Rodgers will give a special matinee of East Lynne Thursday afternoon at

## UTTERLY FALSE.

James K. Hackett Still an Independent of the  
Independents, Inspired Rumors to the  
Contrary Notwithstanding.

Newspaper writers interested in promoting the schemes and plans of the Theatrical Trust have been suspiciously busy during the past fortnight in circulating and publishing stories intended to convey the impression that James K. Hackett contemplates withdrawing from his position as an independent actor and manager.

There is no truth whatever in these reports that Mr. Hackett will cease his independent course and resume booking with the Trust.

Mr. Hackett was seen by a Mirror representative last week. "You cannot deny these baseless stories too emphatically to suit me," he said.

"I have not receded from my independent position. I am playing only in Independent theatres, and I shall continue to play only in Independent theatres.

"My relations with some of the members of the Theatrical Syndicate," continued Mr. Hackett, "are personally friendly; but as a matter of principle I am opposed to their business methods.

"Next season, and for many subsequent seasons, I hope and believe, I shall continue to act only on the basis of an Independent star.

"I wish this statement to be made as strongly as possible to the profession, as I consider that the baseless rumors being industriously circulated regarding my position and my intentions are meant for effect upon my integrity both as a manager and as a man."

## HENRY AUSTIN CLAPP DEAD.

Henry Austin Clapp, one of the best of dramatic critics, respected, admired, loved or liked by every actor that has played in this country for nearly forty years, died of pneumonia last Friday afternoon, at his home, 445 Marlboro Street, Boston, Mass. For thirty-five years—from 1867 to 1892—Mr. Clapp's reviews were eagerly looked for by theatregoer and actor, in the columns of the Boston *Daily Advertiser*, and for the past year or so in the columns of the *Boston Herald*. Mr. Clapp had been one of the foremost critics in America. His methods were those of Theophile Gautier and Jules Lemaitre—severe when necessary, but always kindly. His death is a distinct loss to the stage, as he was an authority on Shakespeare and everythin' of worth that has been done on the American stage in forty years—he was a little over sixty. Mr. Clapp was a fine Shakespearean reader and lecturer, and had read and lectured on Shakespeare all over the United States. His last work, published serially in the *Atlantic Monthly* three years ago, and then in book form, "Reminiscences of a Dramatic Critic," attracted much attention. He was also clerk of the Supreme Judicial Court for Suffolk County. In the '70s no first-class actor ever appeared in Boston—not even Ristori, Booth, Salvini or Cushman—that didn't devour Mr. Clapp's column "next morning" in the *Advertiser* before breakfast. His power and influence were great all over New England, for the *Advertiser* then went all over that section of the country. "What does the *Advertiser* say?" was the final query of actor and public.

Mr. Clapp was absolutely incorruptible, and fought shy of any fraternizing entanglements or obligations. He was born in Dorchester, Mass., July 17, 1841. He was educated in the public schools and High School of Boston, in the latter of which he was one of Prof. William J. Rolfe's pupils. In 1864 he began his literary career, on the *Boston Advertiser*, as book reviewer and editorial writer. He also wrote for magazines and other papers. He began as a dramatic critic in 1867.

Mr. Clapp was the ideal gentleman, in appearance, manners, thought and expression. His face was as clean-cut as were his writings, and his eye that of a hawk, as clear as crystal and penetrating as a bullet. His standards were of the highest. The commonplace could not appeal to him. "Fine" writing he never affected. He was simple, direct, generous and sincere, an ornament to American journalism.

## IN BROOKLYN THEATRES.

Marie Tempest is the attraction at the Mountauk Theatre this week. In *The Marriage of Kitti*, Herbert Kellner and Effie Shannon are billed for the Grand Opera House this week in *Sherlock Holmes*.

Those who were pleased with King Dodo will find a similar pleasure in *The Prince of Pilsen*—by the same authors—which returns to the Amphion Theatre this week.

The Spooner players, having doffed the plaid and kilt of *Macbeth* and *Rob Roy*, in the picturesque costumes and broad sombros of *A Romance of Old Mexico*, some of the handsomest scenery ever used in this theatre will be seen, and every member of the company will take part. The leading roles, as usual, will be portrayed by Edna May Spooner and Mr. Phillips, while the comedy will be supplied by Cecil Spooner and Mr. Kennedy. Miss Spooner has a new Spanish dance, and between acts Mr. Tharold will sing. Mr. Phillips, as usual, Spooner has no excuse to make the scenery, costumes and accessories masterpieces of accuracy.

Kate Claxton in a revival of *The Two Orphans* is at the Columbia Theatre.

At the Folly there is the book play, *Soldiers of Fortune*, with Edwin Brandt in the leading role.

The Cherry Blossoms are the entertainers at the Gayety this week, and they are preceded by the usual vaudville artists.

Dora Thorne is at Payton's Lee Avenue Theatre this week, and she is having a fine presentation at this house.

## CUES.

Los Angeles Lodge, No. 99, of the Elks arranged a benefit in aid of the Robert E. Bell Sanatorium for Consumptive Actors, at the Mason Opera House, Los Angeles, on Feb. 19. Representatives of every company playing in the city volunteered to appear.

Florence Roberts, who is starring this season in *Zaza*, suffered an attack of nervous prostration during the performance at Missoula, Mont., on Feb. 12. The audience was dismissed, and Miss Roberts was taken to her hotel. After two days' rest she was able to resume her work.

Fritz Scheff fainted on the stage of the Garrick, Philadelphia, last Friday night, being weakened by overwork. She was all right in an hour, and as the faintness came at the end of *Babette* the money didn't have to be refunded.

## OBITUARY.

Mrs. Susan B. Hale, whose sons and daughters are well-known members of the profession, died at her home in Boston on Feb. 14, of paralysis. She was sixty-three years of age. Her children, who survive her, are Mrs. Annie Bennett, at one time a famous rifle-shot; and the wife of one of the Bennett brothers, Mrs. Nellie Cole; Mrs. Susan Ott, the wife of Matt Ott, of the Four Ottos; William E. Hale, advertising manager for Stair and Willard, in Boston, and Frank G. Hale, a police officer. The funeral services were held in St. Philip's Church, Boston, on Feb. 17.

Dr. John White Keyworth, the father of Cecil Kingstone of *The Worst Woman in London*, died in Adelaide, South Australia, recently, at the age of seventy-seven years. Dr. Keyworth was for many years a prominent physician and surgeon in Birmingham, Eng.

## NOTES FROM PARIS.

Jacques Richepin's Falstaff—Yvette Guilbert's Trouble—George Sand's 100th Anniversary.

(Special Correspondence of The Mirror.)

PARIS, Jan. 31.

Jacques Richepin, son of Jean, of Du Barry fame, has written a play called *Falstaff*, and for a long time he has been telling the public that it is all his own, that Shakespeare had nothing to do with it. Yet in *Falstaff* we find Anne Page—she calls her Miss Anna—the basket scene from *The Merry Wives of Windsor*, the scene between Falstaff and the merry wives, and the one where Prince Hal tries on his father's crown, from *Henry IV*. However, Shakespeare would not claim any part of it. Monsieur Jacques is welcome to it entire.

A German publisher, Herr Langan, has had Yvette Guilbert hailed before the First Civil Tribunal to answer to the charge that she was not the author of her book, "La Vedette." As I told you in my last, it is charged that Mlle. Guilbert had one Arthur Byl as a collaborator. He did it, charged, the clerical, she the artistic, portions of it. Herr Langan bought the German rights, but was prevented from publishing by Byl, who claims that he is the real author. It is a clever book of French music hall life, and Monsieur Byl claims all the cleverness, while appealing for an indorsement to Marcel Prevost and Monsieur de Saint-Arroman, as to his ability. Prevost says he never heard of Byl, and de Saint-Arroman wittily rejoined that M. Byl's name and fame were hermetically sealed to him. M. Chenu defended Yvette and said that M. Byl merely tried a system of blackmail, and was not only unable to write a book, but not even a correct letter. Decision reserved.

On July 5, this year, Paris is going to celebrate the one hundredth anniversary of George Sand's birth, when the principal theatres of Paris and all France's big cities will stage her plays—which means that a score of curtain will rise on them on that date. That looks as if the French were pretty loyal, in spite of their fame as butterflies. The *Francophile* is to give Le Marquis de Villemer; the *Odeon*, Mlle. de la Quintinie; and perhaps Mauprat; the *Gymnase*, *Le Mariage de Victorine*; the *Vandeville*, *François le Champi*, or *Claudie*; and while *Les Beaux Messieurs de Bala-Dorf* will be seen at the *Amphitheatre*, the *Opéra Comique* will treat us to *La Petite Fadette*.

I don't think that I told you in my last that Madame Simone Lebargy is to have the star part in *Henry Bernstein's La Rafale*, the play upon which he is now engaged for production at the *Vaudville*, Oct. 15 next. Madame Lebargy's brilliant hit in *Donnay's* unpleasant play at the *Gymnase* won for her this latest honor, if honor it will be. For one never can tell how an unwritten play is going to turn out. Even that master spirit, Monsieur Frohman, cannot always, although everything he "presents" seems to be a masterpiece—until it is seen. Then—but why rub it in? M. Frohman has troubles of his own this season. If the *New York* papers can be relied on, Madame Lebargy is the wife of the jeune premier of the *Francophile*, and is one of Paris' best actresses. She speaks English, too, as well as any American, better than the average Britisher, for I have lived long enough in England and France to know that cultivated Americans, as well as the average, speak purer English than the cultivated and average Londoners.

Antoine's Lear, Catulle Mendes' Scarron, and Jean Richepin's *Don Quixote* 1904 will see in Paris, at any rate, and perhaps over your way, if—that is? But all three plays should be good ones. *Don Quixote* and *Scarron* will be in blank verse. *Antoine's Lear* will, of course, be Shakespeare's, translated by Pierre Loti and M. Vedell. It should be an intellectual treat, for Antoine has a way of handing himself real medals for artistic triumphs, and Pierre Loti is a master in whatever pen-work he engages, to say nothing of Vedell.

Macbeth at Madame Verlaine de Lalonde's Chateau was a most enjoyable treat. The boxes fetched 2,000 francs apiece, the seats for 50 francs: every seat was taken and 16,000 francs was taken in for the poor. Countess Kressler was applauded genuinely for her Lady Macbeth and she is now in great demand to aid charities.

THE HERMIT.

## SHOP TALK.

"These spasms of official virtue follow all great calamities," said the tragedian, referring to the fire in the Iroquois Theatre and the resulting excitements that followed. "Had it been a hotel, poor Boniface would have caught it, as they all did after the Southern Hotel fire in St. Louis."

"I was a guest of the famous hotel on that historic night in 1877. We all know how the poor landlords suffered through officialdom for a year or two. From the story and a half frame tavern at Rogers' Corners to the marble and stone palaces of the largest cities, none escaped. I remember that for a period of a year or two I refused to go above the second story, and always made sure that a so-called fire escape, in the shape of a knotted rope, was hanging by the window."

"Speaking of those knotted ropes," said the fat comedian, "this thing actually occurred. I was with Jim O'Neill. We got into *Fond du Lac* one cold Winter morning about six o'clock. The first old woman was quite a character. Her specialty was kicking. She kicked at everything. We always let her register first and escape. Before we had finished registering she was down stairs with blood in her eye. She pushed us all aside and went for the clerk. She

"What do you mean by placing me in that fire trap on the top floor?" she demanded. "How could I ever escape in case of fire?" "Why, madame," the clerk answered, "there's a fire escape in every room." "Oh, I suppose you mean that thing hanging by the window. How would I look coming down seven stories on a knotty clothes-line?"

"The clerk blushed and said he could tell better after the fire."

"The picturesque demagogues and shysters who have through years of corruption and misrule made Chicago a stench in the nostrils of her decent citizens proclaim publicly that they knew the playhouses were violating the law and endangering the lives of their patrons; in short, inviting the tragedy which has overtaken them. Those officials, from the blatant Mayor down to the building inspector, who under oath convicted himself of ignorance and gross incompetence, if not worse, are in my humble judgment the chief criminals. In this city we have houses that are man-traps. One or two of these have been built since the passage of the last law enacted on the subject of theatres. What were our inspectors of buildings doing while these theatres were growing up under their eyes?"

"They were probably attending a meeting of walking delegates," suggested the fat comedian.

"And yet," said the tall man, "the greatest holocaust of modern times was in a church. Though quite recent, it is almost forgotten, and its horrors do not appear to have had any appreciable effect upon church architecture."

"Quite true," said the tragedian, "and in conclusion I venture the assertion that if two thousand people were placed on an open prairie, occupying the same number of square feet, they would occupy in a church or a theatre, and they should become panic-stricken, an equal number, or nearly so, would be trampled to death and suffocated. Our little home here is probably as nearly perfect in the matter of safety as it would be possible to make a building of this size, situated as this one is, and yet any man who has ever been in a panic-stricken mob of human beings can readily imagine what would happen should some jackass cry fire on founders' night."

"Speaking of jackasses on founders' night," said the fat comedian to the tall man, "you were not here."

"No," said the tall man, amiably, "I could not make it from Detroit, but from what I gather the species was well represented."

"Quite so," said the tragedian. "There are

several things I could say right here, but I shan't say them."

"Better write 'em down and box 'em over first," said the fat man.

"I had a little experience of that kind once," said the tall man. "It was in the little schoolhouse up in New Hampshire, when I was about fourteen. The teacher was a red-headed, freckled-faced farm boy, about six or seven years older and considerably bigger than I was. I thought a whole lot of things about him and wanted to say them, but I didn't. We had one or two small scraps, just enough to satisfy me that I had better wait a few years. But I used to write down all sorts of nice things about him on the reverse side of the leaves of an old copy-book. I would read it to the boys on the way home from school. One morning, before school opened, the teacher told me to bring in some wood. My books were on a bench, strapped together, the old copy-book with my youthful impressions among them. Some of the boys must have told him, for just as I came in with my arms full of wood, I saw he had that copy-book in his hand. I saw him open it. I saw him wet the end of his thumb with his tongue, he turned over the leaf, and then my troubles began."

"How history repeats itself," said the fat comedian. "It was just the same with Father Adam and the human family."

MILTON NORLES.

## LETTERS TO THE EDITOR.

## Pinoe a Poet?

DAILY JOURNAL OFFICE,  
FARIBAULT, MINN., Feb. 6, 1904.

To the Editor of The Dramatic Mirror:

SIR.—I trust you will pardon me if I write to correct a slight error in your interesting article of Correspondents you say, in reply to "Student, Harvard," that Arthur Wing Pinero is not a poet, but that he has a mind too practical to be poetic. In the earlier days Mr. Pinero wrote many little poems, and though you are right, in the sense that his work has never come to be recognized in the class of the poet, yet he has been out of the poetical world, and the classed him high for beauty of expression and thought.

Our greatest living English dramatist has in recent years become identified with plays that cause one to regard him, as it were, as an analytical chemist, to whom the minds of men are so many compounds whose component parts he sets out to disintegrate. His is a knowledge of human nature that is rare; and the thought of him as a man whose mind is practical and perhaps poetical, is at best a dim recollection.

He combines the rare qualities of a good business capacity with the great thoughts of the artist-author, but it should never be thought that he is not fully alive to the beauties of nature and life. I only once had the honor of meeting him—during the rehearsals of *Iris* at the Garrick Theatre, London—but many of his intimates are great personal friends of mine, and when we were out together I often heard him classed him high for beauty of expression and thought.

Very truly yours,

JAMES E. SPROTT.

## THE WHIRLPOOL.

In the shade of the headland, a span from the shore.

The whirlpool lies coiled in a sleep—

Who could guess that that slumbering braw over bore

A frown that is crafty and deep?

Yet 'tis here, in the blast of the hurricane's breath,

That the soul-land ships find a doom;

To the musical mons of this circle of death

Do they pass to their fathomless tomb.

Youth in its bloom,

Mother and Father, the Maid and her Mate,

Master and Slave

Finding a grave

In this mad, magic circle, the Whirlpool of Fate.

In the heart of the city, in tumult and din,

The whirlpool fearlessly ride,

In its merciless torrent, a birth and sin.

The parson and thief side by side;

Here the hand of the peasant is gripped by the glove

Of the gallant who lives but to lie;

And the maiden to-day who is learning to love,

On the morrow has learnt how to die!

View with its paint,

Crime with its taint,

Craft and Grief the Lowly and Great;

Bitter of blood, the flood

Of this mad, magic circle, the Whirlpool of Fate.

—ARTHUR W. PIXON.



## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

Charles T. Aldrich is the star and Mr. and Mrs. Perkins Fisher are a special attraction. Others are Harris and Walters, James Richmond, Glenroy, Smiril and Kessner, Doyle and Granger, Brooks Brothers, La Vine and Alma, Bell and Oliver, J. W. Sherry, Annie Bernstein, Doukley and Rhode, James Robbins, and the vitagraph.

## Keith's Union Square.

The entertainers are Humbert, European Juggler, Foy and Clark, Mr. and Mrs. Gardner Crane, Press Eldridge, Two Avocas, McCue and Cahill, Martinetti and Grossi, James F. McDonald, Fred and Amy Gottlob, Althea Twins, The Zarnes, the Brittons, Cariotta Delmar, Leon and Adeline, and the biograph.

## Proctor's Twenty-third Street.

Paul Spadoni, the eminent European juggler, makes his debut in Manhattan Borough this week, and heads a programme including Everhart, the hoopster; Wallace Erskine and company in a new sketch called Lord Colpoys; Binns, Binns and Binns, Alcide Capitaine, Irene La Tour and "Zaza," Fanny Donovan, Hathaway and Walters, the Auers, Clements and Thill, Cal Stewart, George J. Green, the Messenger Boys' Trio, and the kalatechnoscope.

## Proctor's Fifth Avenue.

Rip Van Winkle is presented this week by the stock company, with Malcolm Williams in the leading role. The support includes Gerald Griffin, George Friend, Albert Howson, Julian Reed, W. Fisher, Albert Roberts, Lotta Linthicum, Loretta Healy, Margaret Kirker and others. The rollouts are Adolf Zink, Julius Tannen, Little and Pritskow, Castellan and Hall, Marion and Pearl, Carter and Biford, Three Troubadours, and the kalatechnoscope.

## Proctor's 125th Street.

Prince Karl, as formerly presented by Richard Mansfield, is this week's attraction, with the principal members of the stock company in the cast. The vaudeville numbers include Raymond and Caverly, Irene Franklin, Dorothy Kenton, Leipzig, and the kalatechnoscope.

## Burtt and Seamon's.

The bill includes Lillian Burkhardt and company, Will H. Sican, and Yolande Wallace, Brothers Schenck, Artie Hall, Crawford and Manning, Rams and Arno, Max Weidon, Gaston and Stone, Winscherman's bears, and the vitagraph.

## Circle.

Vesta Tilley again heads the bill for her fourth week. Others are Will M. Cressy and Blanche Dayne, Florenz Troupe, Rapoli, Warren and Blanchard, Arie Dagwell, Howard's ponies, Mr. and Mrs. Deaves' marionettes, Russell and Locke, and the vitagraph.

## Hammerstein's Victoria.

Edna Aug makes her vaudeville reappearance after a long absence and Melville and Stetson are reunited for this occasion by kind permission of Weber and Fields. Others in the bill are Charles Burke, Grace La Rue and the Inkey Boys, Goolman's cats and dogs, T. Nelson Downs, Bedini and Arthur, Fields and Ward, Meredith Sisters, Stinson and Merton, Mile. Latina, and the Two Orleans. Papinta is a special feature, remaining for a second week.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Matthews and Harris were absent from this house last week, and in their place Mr. and Mrs. Alfred Kelcey appeared in the rattling good little sketch, Uncle Phineas, scoring a well-deserved success. The playlet deals with a quarrel between two lovers who are students in Paris, and who live in adjoining rooms. The man, as a practical joke, disguises himself as his own uncle from India, and fools his fiancée completely. In a sort of ventriloquist conversation he gets up a quarrel and pretends to murder the supposed uncle. The row is overheard by the girl, who is frightened half to death, but recovers when she finds out the truth. The lines and business are excellent, and Mr. Kelcey does a splendid bit of work in the mock murder scene. The Fitzgibbons-McCoy Trio were as exquisitely funny as ever, and the antics of the bad boy were laughed at boisterously and unrestrainedly. Clara Ballerini enjoyed the distinction of heading the bill, and did her dance and her pretty trapeze specialty very successfully. Waterbury Brothers and Tenny have changed their act around somewhat, and with the new music it scored a very happy hit. Marion Littlefield, the contralto, looked charming and rendered her high-class selections with her accustomed success. She is a distinct addition to any programme, and lovers of good music properly sung are always glad to see her. Pelot, the comedy juggler, kept the audience smiling continuously during his turn, which he is constantly improving. His methods, though quiet, are none the less effective, and he always manages to secure his share of the applause. John and Harry Dillon worked up the audience from a condition of passive attention to a state of delight with their parody on the automobile craze, in which they were ably assisted by the members of the orchestra, every member of which had a chance to do a solo bit in helping out the lines of the song. Another offering, called "Cut It Out," sung to the air of "Johnny Get Your Gun," was also enjoyed. The thin member of the team is now almost a rival of the famous Coffee the skeleton dude. Lynch and Jewel have a good act that begins with a couple of burlesque ballads with comic illustrations on a screen. Mr. Lynch's dancing is truly remarkable. The MacWoods were amusing in their pantomime. Murphy and Frances, who are not Irish, as might reasonably be supposed, but colored folks, were seen in a turn that will compare favorably with anything of the kind now on view. Murphy is a genuine comedian and he has a lot of original gags and bits of business that are funny in the extreme. The team work with a vim that is very refreshing, and there was something to laugh at during every minute they held the stage. Delmore and Oneida were warmly applauded for their difficult work on the perch, and Pierce and Malze, Cunningham and Lord, and the biograph helped to pass the time.

TONY PASTOR'S.—Good music well rendered is always an agreeable feature in any vaudeville programme, and the patrons of Pastor's last week were not slow in expressing their pleasure at the

fine work done by Smith and Fuller, whose delightful act scored an unusual success. Pick-animations are still in favor, as was proven by the applause that was frequently bestowed on the youngsters who helped Josephine Gassman, who also came in for her own share of the honors. Mons. Paulo and Mlle. Dika, those capable French folk, who possess the Parisian knack of keeping an audience interested, were seen in a specialty called A French Frappe, in which their talents were shown to the fullest advantage. James H. Uulen, who takes pride in the fact that he hails from the West, put some of the breeze of that famous section of the country into his work, with the result that he had to bow his thanks several times in response to persistent recitals. Dainty May Sailor, who looks "just too cute for anything" in her pajamas, and her partner, Burrell Barbaretto sang solos and duets to the entire satisfaction of everybody except those who were turned away on account of the lack of room. The precocity of young Richard Kumins was aptly shown in The Bogus Count, in which he was ably supported by Richard, Sr., and Katherine Kumins. Rosaline and Taft were amusing in their acrobatic tricks, and James and Bonnie Farley repeated former successes in The Messenger Boy. Other dull-care displayers were Lavender, Richardson and company in Brady's Boy; Martin and Jeanette Chamroy, head balancers; the acting dog "Chicago," shown by Sig Maceo; Barnell, grotesque juggler, and Jules Larrett, magician. The vitagraph views were quite interesting.

HAMMERSTEIN'S VICTORIA.—Mr. Hammerstein is certainly setting a pace for his rivals by putting up stunning bills, made up almost exclusively of headliners. Last week's programme was high-class from start to finish, and there was not a single "chaser" act on the programme. Papinta the gorgeous was the chief attraction, and her wonderful act aroused great enthusiasm. She begins with a dance in a yellow costume that is dazzling. This is followed by the demon dance, the fire fantasy and the snowstorm dance. No finer effects than are furnished with the various dances can possibly be imagined, and the snow dance is especially interesting. The mirrors now used by Papinta are a vast improvement over those she had when she made her first appearance, and really give the effect of dozens of performers dancing at once. Herbert Brooks, who was put down as an early number on Monday, was given one of the best places on the bill on Tuesday, as his marvelous trunk mystery proved a most interesting novelty to the patrons of the house, who made all sorts of conjectures as to the method employed by Mr. Brooks in escaping from his apparently solid box. The card tricks shown by this clever performer are extremely slick, and his palming is so swiftly done that it takes a sharp eye to follow his various movements. The Bendor Trio have no peers in their particular line, and they show a strength of muscle and a skill in performance that is truly marvelous. Their apparatus is simple, consisting only of a pair of rings suspended from a bar, but they manage to offer an infinite variety of startling stunts that are bewildering to the average citizen. All three seem to be equally strong, and they take turns in showing their separate talents as well as doing team work that would be very hard to beat. Dainty Little Eva Mudge offered her quick change act, and in spite of the little speech she makes on her first appearance there were women in the audience who maintained that it was a case of twins and that one girl was inside dressing while the other was singing before the audience. Fregoli himself, the past master of lightning changes could not beat Miss Mudge in the matter of sudden transformations, and she does it all with an easy, nonchalant air that is very charming. She impersonates six characters, singing a different song with each change of costume. Her best offering was a coon song called "I Want Some One to Care for Me," and she did it so well that any number of susceptible youths in the audience looked as though they were ready and willing to undertake the job. Miss Mudge's act as it stands is a clean cut and highly pleasing specialty. The acme of grotesqueness was reached by Hickey and Nelson in their eccentric absurdity, called, for want of a better name, Twisted and Tangled. It would take an expert mathematician to figure out the complications into which the male member of the team manages to tangle and twist himself. His facial play is extremely funny and his pantomime is of the sort that would make a cigar store Indian drop his bunch of perfects and indulge in a broad grin. That Frank Bush's popularity is firmly established is proven by the fact that he made the audience laugh at the venerable walnut about the ventriloquist who threw his voice into the box car and forced the exit of a number of tramps. This joke has been successfully told by Mr. Bush for many years, and it goes almost as well as ever. Of course he had a few new ones, but the good old "sure fires" are with him still. The expression "For Gawd's sake!" that Mr. Bush introduces irrelevantly into about every second story might be omitted without injury to the gags and with much benefit to both the story teller and his listeners. It is a little late in the day, perhaps, to suggest that Mr. Bush might try to improve his grammar and his pronunciation. After all, perhaps, it is his breaks in these two branches that make his act interesting to the average spectator, so we will let the matter pass. Alexis, the nervy bicyclist, climbed to the top of a long flight of steps on his wheel and then skipped a rope, retaining his perilous position without the quiver of an eyelash. He also did many other tricks that call for much praise. Fisher and Carroll, with their budget of nonsense and the side-splitting sense, non-imitation, scored a hit. Avery and Hart had a new song called "Money Must Think I'm Dead," which will never set the East River on fire in this weather. Otherwise their turn was as good as usual. Nevin and Arnold, a gingersy pair of dancers; the clever Piccolo Midgets, and Prell's wonderfully well trained dogs added to the pleasure of large audiences.

PROCTOR'S TWENTY-THIRD STREET.—The bill was topped by the Kauffman Troupe of bicyclists, who are among the cleverest in their line. The many daring tricks they perform kept the house applauding vigorously. Adolf Zink, the hilltop mimic, with his colored vitagraph pictures showing his method of changing from one character to another, scored heavily, especially with the women, who admire his "cuteness" exceedingly. Ward and Curran were on hand again with The Terrible Judge, which is one of the best skits they have ever had. They are prime favorites in New York and have played many successful weeks here this season. J. Aldrich Libbey and Katherine Traver had a fine repertoire of good songs, and they sang them so well that encores were the rule throughout the week. Blockson and Burns were immensely amusing in their grotesqueries and succeeded in winning many hearts laughs. Others who did well were Leonard and Collins, Irish comedians; Ruth Nefts, Castellan and Hall, Tannan Brothers, Fred Stuber, Alf Holt, Lavelle's dogs, and Armita. The kalatechnoscope had new and interesting views.

PROCTOR'S FIFTH AVENUE.—The good old farce. Champagne and Oysters, started off the Lenten

season right merrily. Gerald Griffin, who had been rustinating in Harlem the week before, was warmly greeted and scored a hit in the congenial role of Ichabod Herring. Malcolm Williams was also very well cast as Geoffrey Graham. Lotta Linthicum was bright and lively as Mrs. Graham, and Cecyle Mayer did good work as Clara Barrows. George Friend was successful as the attorney. Bettina Gerard, Albert Roberts, and Margaret Kirker were also in the cast. T. Nelson Downs, the coin wizard, kept the audience deeply interested in his tricks. Henry and Hoon, with their illustrated songs; Corley and Burke, clever Irish comedians; Hathaway and Walton, Swift and Barton, Al. Coleman, and the kalatechnoscope also scored.

PROCTOR'S 125TH STREET.—Lady Windermere's Man was fairly well done last week by the stock company. Prominent in the cast were Jessie Bonstelle, Florence Reed, Paul McAllister, Charles Lane, Charles M. Seay, Sol Aiken, John Westley, Ross Stuart, Loretta Healy, and Bessie Lea Lessina. Talkative Miss Norton mono-logged pleasantly, and Julius M. Tannen gave excellent imitations of prominent actors making curtain speeches. Reed and Shaw's ring act, Eddie Mack's dancing, and the new views on the kalatechnoscope made good impressions.

HURTIG AND SHAMON'S.—The daily matinees proved attractive to the great army of Harlem theatregoers last week, and this house enjoyed its share of the patronage. The Behman Show was the attraction and the audiences enjoyed the turns of the Russell Brothers, Felix and Barry, James Thornton, Rosso Midgets, Burton and Brooks, Sullivan and Pasquella, Edgar Bixley, the Three Livingstons, and Carson and Willard.

CIRCLE.—Vesta Tilley continued, in her third week, to draw large and fashionable audiences, and it seemed too bad that the little theatre could not hold more people, as late comers had to go away reluctantly, owing to the enforcement of the rule against standees. Charles T. Aldrich was next in favor, and his original and highly amusing specialty kept the house in roars. Mr. Aldrich is an artist who never fails, and the variety of his work in its principal charm. The Reed Birds were seen in Dave Reed, Jr.'s, new sketch, Dodging the Dodgers, which is lively, amusing and full of good new music from Mr. Reed's prolific pen. George Wilson, the minstrel, has a monologue that appeals irresistibly to the women and amuses the men as well. Howard Brothers, the juggling banjoists, were seen for the first time in New York. They are very clever, and their difficult stunts with the banjos, which they handle very dexterously, made a bit of unusual proportions. Bebe Lund, who has left the "Baby" class and is now free from the supervision of the Gerry Society, did some pleasing work, Galetti's monkeys, the Three Dumonds, in a very bright singing act; Lavelle and Grant, and the vitagraph were also present.

## The Burlesque Houses.

DEWEY.—Scribner's Morning Glories presented After Business Hours and A Joy Circus to well-pleased audiences. The olio was headed by the Mario and Dunham Trio, who presented a startling bar act. Reynolds and Watson were most amusing in the skit How to Sell a Typewriter. Others were Scott and Wilson, Cooper and Harrison, Billy Johnson, and Rose Jeannette. This week, Moonlight Maids.

GOTHAM.—This new Harlem house has started on a career of great prosperity. The second week showed no failing off in attendance, and the audiences were enthusiastic. The attraction was the World Beaters' Burlesques, who have already scored a hit at other houses in town. James J. Jeffries was an extra attraction, and the olio was most amusing in the skit How to Sell a Typewriter. Others were Scott and Wilson, Cooper and Harrison, Billy Johnson, and Rose Jeannette. This week, Moonlight Maids.

MINEY'S BOWERY.—The Bon Ton Burlesques, with Dorothy Drew, the Empire City Quartette and others, pleased thoroughly. This week, Tiger Lillies.

MINEY'S EIGHTH AVENUE.—The Jolly Grass Widows were Jolly enough to satisfy the most exacting. This week, Bowery Burlesques.

LONDON.—The Thoroughbreds galloped through a gingery performance. This week, Al. Reeves' Big Company.

OLYMPIC.—The Spider and the Fly was the attraction and proved a good card. This week, Fads and Foibles.

## KEITH BUYS THE ALVIN THEATRE.

Rumors have been current for many weeks to the effect that B. F. Keith had his eye on Pittsburgh as a city in which he intended to locate one of his continuous houses. Mr. Keith has really gone a great deal farther than even the most persistent gossips ventured to predict, for last week he not only purchased the Alvin Theatre, but also secured from the estate of the late Henry W. Oliver a large plot of ground on Fifth Avenue, between Wood and Smithfield streets, in Pittsburgh, on which he will erect another theatre that will be equal in every respect to his houses in Philadelphia and Boston. These two properties represent an investment by Mr. Keith of over \$1,000,000. The Alvin Theatre, which was built by the late Charles L. Davis, almost without regard to expense, is one of the finest in the United States. It is in good condition, but Mr. Keith will have it thoroughly overhauled and redecorated in a very lavish manner. He will take possession on April 16, and the work of renovation will go on from that date until early in the Fall, when the Keith policy will be inaugurated. The other property is in the heart of the shopping district. It has a frontage of 30 feet on Fifth Avenue and is 100 feet deep. The rear part of the lot has a frontage of 125 feet on Diamond Street. There is a 12-foot alley running through from one street to the other, which will help materially in making the house safe. E. F. Albee, who knows no greater pleasure than superintending the reconstruction of an old theatre or the building of a new one, will have his hands full for many months looking after the Keith interests in Pittsburgh.

## MORE IMPROVEMENTS TO BE MADE.

Plans were filed last week with the Building Department by Hurtig and Seamon for some additional improvements to their Harlem Music Hall, which will help to make the house safer in case of fire. The improvements include a water tank on the roof, with a capacity of 5,000 gallons, which will supply the new automatic sprinklers that are being installed over the stage and in the dressing-rooms. The water supply pipes under the various floors will be connected with the street mains and will be arranged so that they can be used instantly in case of necessity. These improvements are in addition to those already made, which have cost the managers many thousands of dollars.

## MR. ERSKINE'S VAUDEVILLE DEBUT.

Wallace Erskine, who was for a long time one of the most popular members of the Proctor Stock company, and who was especially successful in his impersonation of Lord Chumley last season, is announced as one of the features of the bill this week at Proctor's Twenty-third Street in a new sketch called Lord Colpoys, in which he portrays a character somewhat similar to Lord Chumley. The playlet was tried one Sunday evening not long ago at the Fifth Avenue, and it was so well received that Mr. Erskine was immediately given contracts for the entire Proctor circuit.

## A VAUDEVILLE FACTORY.

All applicants received and coached during the last six months at Forrester's Studio, 138 Fifth Avenue, for opera, concert and vaudeville have secured engagements in every instance.\*\*

## "BUNTH" IS DEAD.



BUNTH AND RUDD.

Revonoc, THE MIRROR'S vaudeville correspondent in London, sends word that he has learned of the death in Moscow, Russia, on Jan. 27, of the performer known as "Bunth," of Bunth and Rudd, who have been doing a grotesque comedy act in the vaudeville houses for many years past. Their performance was unique and original in every way, and they appeared in every civilised country in the world, as well as in many that are only half way up to date. Their grotesqueries could be understood by the savage with a sense of humor as well as by the educated people of the big cities, and no matter where they went, they were always successful in gathering the shekels and the good opinions of the natives. Charles Sutton was the first stage name of "Bunth." He was born in the north end of Boston in 1844, and up to the day of his death retained the peculiar twang that betrayed his birthplace unmistakably. He learned many languages in order to give his entertainment properly in the various countries he visited during his career, but through all the tongues he spoke his New England origin showed as clearly as the sun through an open window. Away back in the sixties Sutton was a member of Maguire's Minstrels, in the old Standard Theatre in Bush Street, San Francisco, where he rattled the bones and did a dance in big shoes that was a great hit. He used these two specialties in his vaudeville act, and even at his advanced age was able to "welt the floor" nearly as well as he did when he was a youth learning the tricks that tickle the fancy of the public. As a grotesque it would be hard to find his equal. He was eccentric in his make up from the tip of his nose to the ends of his toes, and nothing funnier can be imagined than his appearance in tights, with a round pad that made him look like an immense balloon on two thin stilts. His impersonation of the smooth tongued manager exhibiting the magician "from the old world" was a distinct creation and was extensively copied by inferior performers. He was a very clever and industrious man and will be sadly missed from the world of vaudeville. A. B. White, of the management of Austin and Stone's Museum in Boston, informs THE MIRROR that Bunth's real name was Charles Leman, and that he (White) William H. Crane and Leman made their debuts together in the Young Campbell Minstrels. Leman is survived by a wife, one child, a sister, and a brother. His remains were interred in the English cemetery in Moscow.

## VAUDEVILLE IN LONDON.

THE MIRROR BUREAU,  
TRAFALGAR HOUSE, GREEN STREET, LEICESTER  
SQUARE.

LONDON, W. C., Feb. 6, 1904.

It is a cause of general regret to the profession and to those who have enjoyed the generous hospitality of Douglas Cox, that an unfortunate accident has at last hurried him away forever from the country which, in his position as manager of the Alhambra, he always exhibited. Died without recovering consciousness, and was buried at Highgate yesterday. The floral tributes were magnificent and the mourners were many. We offer our sincerest condolences to his widow and family. The Alhambra directors have appointed an able successor to Mr. Cox in George Scott. Mr. Scott was long connected with the Court Theatre, London, and with Barnum and Bailey. George Edwards also had his able services, and he is probably one of the best known managers in England. What with H. Woodford, the business-manager, who has been connected with the Alhambra in that capacity for the last fifteen years and is quite an authority on the history of that house, American performers will find a couple of the nicest men possible to deal with.

Bert Woodward, a colored trick cyclist, gives some smart tricks on his wheel and is well appreciated at the Alhambra audiences.

A good vocalist is Ada Florence, while Di-Schutzenleis' in München National Quartette of Tyrolean Singers—why so long a name is beyond me—are also creditable singers, but their looks are closely allied to their name, while their appearance is not extra attractive. I have seen much better.

It is a remarkable thing that all ballad singers must choose something referring to England's fiscal policy and its wonderful promoter, Joseph Chamberlain. There can be no credit attached to it, and Ian Colquhoun should take a sharp lesson if he has any ambition and pride at all from the audience, who obviously ignore whatever talent is exhibited in his voice to applaud Mr. Chamberlain's picture on the drop scene behind him.

Willie Hale and Francis, I have mentioned before, receive their share of the applause.

Mile. Zella,

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

**SOMETHING DOING!!**  
"SPECIAL ANNOUNCEMENT"**THE INTERNATIONAL VAUDEVILLE AGENCY****JO. PAIGE SMITH AND CO., Props**

JO. PAIGE SMITH, RICHARD PITROT, ROBERT D. GIRARD will open offices shortly for the exclusive booking of vaudeville acts, American and European. We will only enroll on our books such acts as feel the requirements of exclusive representation.

JO. PAIGE SMITH, Business Manager.

RICHARD PITROT, Foreign Vaudeville.  
HOUSE, GROSSMAN & TORHAUS, Attorneys for Agency.

ROBERT D. GIRARD, American Vaudeville.

**IMPORTANT NOTICE****ABNER ALI & PEISER HARRY DREW**World's Greatest Comedy Acrobats—Bar None  
15 minutes of amazement and laughter

Open for summer engagements. Invite offers for next season.

Feature Vaudeville Act. En route E. V. Phelan Stock Co. (Western)  
Address JO PAIGE SMITH and WM. MORRIS.**Mr. and Mrs. JAMES P. LEE**  
and LITTLE MADELINE  
THOU SHALT NOT STEAL. With Heuck and Fennessey's Charity Nurse Co.**THE TWO SCHRODES**  
Comical Persons. Address, 234 W. 46th St., N.Y. City.**"THE MAN FROM IRELAND."**  
**WM. CAHILL**  
"A continual flow of wit and humor that pleases everyone at all times."**THE ORIGINAL EMPIRE CITY QUARTETTE**  
(COOPER, TALLY, MAYO and COOPER).  
Season 1903-4 with Weber and Rush.  
NEXT SEASON IN VAUDEVILLE Address all communications to WM. MORRIS.**MR. and MRS. GENE HUGHES**  
IN ENGLAND INDEFINITELY.  
Address, 22 Leicester Square, London, W.C.**THE 2-JACKS-2 FORD and WILSON.**

Booked with Henry Lee show until April 11. Thanks to Managers for kind offers, but sail for Europe April 26 for year's tour of England, Germany, Russia and France, under Mr. Lee's personal management.

**MARION LITTLEFIELD**  
THE AMERICAN CONTRALTO.

Again touring in Vaudeville with great success. Keith Circuit, Feb. 15-March 14; Union Square, Feb. 15. Address MR. JO PAIGE SMITH. Featuring "Sweet Land of Dreams," Ashford. Beautiful waltz song, published by Oliver Ditson Company.

**Laura UNASSISTED Comstock**  
COMEDIENNE. 12 Minutes in One.  
MOSHER'S BULL-TERRIERS.  
14 Minutes of Surprise and Laughter. N. H. MOSHER, Manager.**"FOR SALE" (By JOE BIRNES)**  
A singing act with a heart story and a plot. Now being produced with gratifying success by the  
**TROCADERO QUARTETTE**  
Now in our second season with Quinlan and Wall's Minstrels.  
Are now open for propositions for next season. JOE BIRNES, Rep., en route.**Rastus AND Banks**  
THE MAJOR AND THE MAID.  
Are still butting in. March 7 and 14 open.  
Permanent address, 115 W. 29th Street, New York.**THE PRIVATE SECRETARY OF VAUDEVILLE.**  
**HAL GODFREY AND CO.**  
Presenting A VERY BAD BOY, by Arthur J. Lamb.  
Bridgeport, Conn., Poll's, February 29.**Happy Fanny Fields**

THE AMERICAN DUTCH GIRL.

One huge success. Topping the bill everywhere.  
2 Years Solid Booked in England's Leading Houses.  
Permanent address, WARNER & CO., 20 Wellington St., Strand, London, Eng.

Get in line for a succession of electric sparks from the Black Batteries.

**DAN EMERSON**

Minstrel Juggler—Plus the Pick.

Address John T. Whitfield, En route Juggling Johnsons.

**JANE COURTHOPE AND CHARLES FORRESTER**Presenting in Vaudeville, this season,  
"A FISHERMAN'S LUCK."  
Written by GEO. H. EMERICK.**MLLE. RIALTA**

THE QUEEN OF CALCIUM.

In a new and novel dancing act introducing the only transparent mirror effect in existence.  
Now booking time for next season.  
Address care of MIRROR.**SHORTY and LILLIAN DeWITT**

Have some open time in Feb. and March.

Home address, 945 East 108th St., N.Y. City.

**W.C. FIELDS**  
TOURING THE WORLD."Suffice it to say that by his business, extremely clever and comical, he kept the audience thoroughly entertained and won for himself a flattering reception. His performance is one that must not be missed."—*Rand Daily Mail, Johannesburg, So. Africa.*  
Jan 25-March 10, Tivoli, Cape Town. April 4, Hippodrome, London—indefinite.

The Jolly Jackies.

**Gaston and Stone**

A unique style and original methods—Why say more?

**J. A. MURPHY AND ELOISE WILLARD**

Inventing laugh-producing oddities.

"Have a Doughnut."

**HOEY AND LEE**

Two Hebrew Comedians, Who have the brains to write their own parodies; also the voices to sing them.

Address WM. MORRIS.

**LEWIS McCORD**

assisted by ELVIA BATES, BERTHA ST. CLAIR and G. ROLAND SARGEANT, presents Willard Holcomb's laughable proposition of stage life.

"HER LAST REHEARSAL."

THE MUSICAL LAUGH MAKERS.

**FRED ECKHOFF AND GORDON ANNA**

Twenty-four minutes of laughter and applause. Real laughter—real applause.

Booked by JO PAIGE SMITH or WM. MORRIS.

**WILL H. ARMSTRONG AND MACDALENE HOLLY**

In THE EXPRESSMAN. "The funny fellow with the trunk."

"The amusing feature of the bill is a farce called The Expressman. There have been few fellows as funny as Armstrong at the Orpheum this season. He has 'business' enough to supply half a dozen ordinary vaudeville comedians."—*Orpheum Daily Press***CHARLES HORWITZ**  
(OF HORWITZ & BOWERS)Author of the Most Successful Sketches and Monologues in Vaudeville.  
Now being played by Le Roy and Clayton, Monroe, Mack and Lawrence, Bowers and Bowers, Horwitz and Co., Mr. and Mrs. Gene Hughes, Kine and Gotthold, Baker and Lynn, Nelson and McGehee, the new comedians and new Lucifer and others. New sketches recently completed for Poll's, Brusk, Shubert, and others.

For terms on Plays, Sketches and Monologues, address

CHARLES HORWITZ, 34 West 21st St., N.Y.

days. All the Year Round is a divertissement which would be a revelation in the States.

At the Palace Theatre, Lola Brahams, a charming soprano, who was a little nervous on the first night, has visibly improved her songs and has gradually but surely worked herself into favor.

It is a pity that Marguerite Cornille suffers so much from cold in her chest, for she is again indisposed. Mr. Morton found an admirable substitute in Maud Courtney, who has filled the place of substitute very ably more than once.

Tom Bearn, who describes himself as the "Laziest Juggler on Earth," has a well-thought-out act, and its many unique tricks are rendered very humorous by his drollness. His act is apt to be a little suggestive here and there, which it would go just as well without.

The Folies are appearing at the Palace now as well as the Tivoli, and their turn was much appreciated by the Palace audience, perhaps even more than it was at the Tivoli.

Spessard has added to his act by introducing a wrestling match between a man and a grizzly bear. It was not exciting, and I thought Bronto was going to sleep. However, it was somewhat amusing.

May Moore Dupres, who has lately returned from South Africa, encroaches too much on another American-Dutch turn, who I understand is the original. Miss Dupres is without doubt talented, but to be a novelty she should impersonate some other character, for she seems very versatile.

Ray Wallace is a talented mimic, and one always enjoys her turn. She is refined and her cleverness makes her a general favorite.

Belle Cole is still a pleasing contralto and puts a great deal of charm in her songs.

Marie Lloyd I take my hat off to. She is indeed an artist and is verily the queen of comedies. Her popular songs are so well known on both sides of the Atlantic that it is not necessary for me to dwell upon her numerous successes.

The business at the Tivoli has never been so flourishing as since Philip Yorke has taken over the managerial reins. His varied career has given him that wide experience whereby he knows exactly how to cater to the public taste. While at the Palace Theatre he entered into a contract to bring John Philip Sousa to this side, and he resigned his position there to devote his whole energies to Sousa's business in Europe. On Sousa's return to the States, Mr. Yorke became general manager at the Tivoli, and has worked this house to every possible advantage. He has undoubtedly raised the atmosphere of this theatre to its present standard.

I journeyed to the Olympia, an extensive building after the style of our Madison Square Garden, which held over 6,000 eager sportsmen to see the long-heralded wrestling bout between Hackenschmidt, the "Russian Lion," and Ahmed Madrall, the "Terrible Turk." Charles Wells, the courteous press representative, has to be thanked for the kindness he extended to one and all of the press and the profession, in procuring seats for them quite near the ring. A few preliminary matches between well-matched champions, employed by Antonio Pierri, who brought Madrall over, occupied just sufficient time to excite our interest for the match of the evening. Madrall looked very placid and confident. Hackenschmidt seemed nervous, but after a few seconds of neck-gripping—the match was to be fought in the Greco-Roman style—Hackenschmidt disengaged and then with wonderful quickness, grasped the Turk around the middle in one mighty hold and with a "windmill twist" he flung his man to the ground. A second of almost breathless excitement and Hackenschmidt had Madrall pinned to the ground. The contest was awarded to Hackenschmidt, as the Turk had his arms dislocated in the Russian's terrible grip and throw. It was to have been the best two out of three. The match only lasted forty seconds, and this was rather disappointing. However, there is another contest in view between them which in the opinion of some might prove more successful to Madrall, but I do not share that opinion.

Harry Houdini has been causing intense bewilderment by breaking out of prisons wholesale. Up at Liverpool he started the head constable by releasing himself in a nude state from three pairs of closely fitting handcuffs and the door of his cell. This he did in six minutes, and besides he opened every other cell door along the corridor and changed a prisoner from one cell to another. Liverpool is still talking about him and his extraordinary exploits.

I am informed that Rachel Lowe has been scoring as principal boy at the Tyne Theatre, Newcastle. Her style is attractive and reminds one of Nellie Farren and Vista Tilley combined. Her rendering of "Any Raga," a very attractive character song, is very good, and all the local contemporaries speak very highly of it. I predict a great success for Miss Lowe.

I hear that Bunt, of Bunt and Rudd, died suddenly of heart disease at Moscow, Russia, on Jan. 27. His death will be regretted.

REVSOC.

#### THREE STAR AGENTS COMBINE.

Vaudeville artists in all parts of the world will be intensely interested in the announcement that those well-known agents, Jo Paige Smith, Robert D. Girard, and Richard Pitot, have organized themselves as a firm, and will begin to do business on March 1, under the name of the International Vaudeville Agency. Their headquarters will be in this city, and they will do a general booking business for artists in every quarter of the globe. They will pay particular attention to handling the business of high-class acts for which they will be the exclusive agents, but their scheme will embrace turns of all kinds, so that a manager may secure any sort of a bill he may require at the shortest notice.

All three members of the new firm are well known, and all are men of wide experience in their special line. Mr. Smith has been invaluable to the Association of Vaudeville Managers since its organization, and knows the ramifications of the agency business from A to Z. He has transacted business with almost every act that has ever played in the best houses in this country, and is thoroughly familiar with the tastes of the public in every city from Maine to California. His advice to managers of theatres who contemplate changing their policy to vaudeville next season, and who are not familiar with the systems employed, will be very valuable. Mr. Gerard has been the New York representative of the Orpheum circuit for many years, and is known among performers as one of the squarest men in the profession. His experience covers a long period, and he has used such discrimination in booking for the Orpheum circuit that that chain of Western houses has enjoyed an uninterrupted run of solid prosperity ever since he has been in charge of the bookings. He is a genuine hustler and spends a great deal of valuable time going to the various theatres in this city and Brooklyn to secure personal knowledge of the quality of the acts that he may be called upon to make contracts with. He takes nothing for granted, and uses his judgment coolly and deliberately. Mr. Pitot has come to the front in recent years as one of the shrewdest and wisest of European agents. His long and successful career as a performer has put him in touch with every European act of any consequence, and he enjoys the entire confidence of all the European artists whom he has so congenitally represented in this country. He is now in Europe establishing a branch office and completing very important deals with several noted European performers. He will return in a few weeks with a trunkful of contracts that will mean a splendid start for the new firm.

The International Vaudeville Agency will have correspondents in every important city in the world and will thus be cognizant of any sensation that may spring up as soon as it appears. The main idea of all three members of the new firm is to conduct an absolutely reliable agency, run on strictly business principles.

#### BROOKLYN VAUDEVILLE.

George C. Boniface, Jr., and Bertha Waltsinger were the Orpheum headliners last week in a comedy sketch entitled "The Woman Who Hesitates is Won." The idea is not new, but in new form is still pleasing. Miss

#### VAUDEVILLE.

## Brooks Bros.

This week, Feb. 23d. Pastor's Theatre, N. Y. City.  
**MILTON and DOLLY NOBLES**  
STARRING IN  
**DRAMA AND VAUDEVILLE.**  
Agents or 10 First Place, Brooklyn.  
Phone, 125-A Hamilton.

#### I HAVE THREE

Successfully produced vaudeville sketches (comedy) which I will sell cheap. GEORGE FRIEND, Proctor's 5th Ave. Theatre, New York.

#### MOVIE PICTURE MACHINES AND FILMS MAGIC LANTERNS WANTED

GRABBE & CO., 600 Broadway, N. Y. C.

#### Refined Vaudeville Sketch

For light comedian and character actress. For Sale outright or on royalty. John Russell Davidson, Authors' Agent, 1128 Broadway, New York.

Waltsinger sang several songs in her own delightful way, and Mr. Boniface was as commanding as ever. Cole and Boniface were in their element, for not only did they win honors in their own act, but the great majority of the songs on the bill are their compositions. Seldom do we see in vaudeville as good a character origination as that offered by Harry Gilfillan as Baron Sands. Second only to his character work are his imitations. They are capital, and won decided appreciation. Warren and Blanchard scored an emphatic success. They were both in good form, and their "quips" and "cavorts" called forth much laughter. The big audience hit of the bill was made by Chris Bruno and Michel Russell. Even after repeated encores the audience was loth to let them go. Their comedy is good, but it is in their songs and dances that they excel. Miss Russell was most attractively costumed, and sang some new songs in a charming manner. Bruno was in splendid form; his acrobatic work and eccentric dancing called forth unanimous applause. He had his Specialty, namely, good comedy and his ability to sing cockney songs cannot be questioned. His "Picks" furnished good comedy. The "Pick" song still being the hit of the act. Harry Howard's ponies and dogs greatly pleased. His animals are now about the best in vaudeville. Raoul and Mlle. Latine both pleased. This week, Pauline Hall, Marshall P. Wilder, Davis, Macaulay and company. Tressie McGrath, Howard, Brown, Johnson and company. Three Dumplings. Piccolo Midgets.

At Hyde and Behman's Clayton White, Marie Stuart and company again offered Paris. This is one of the best sketches in vaudeville, and is always sure of a big welcome. Mr. White is capital in his dual role and Miss Stuart, although evidently troubled with a cold, was as pleasing as of old. Pauline Taylor proved good support. John F. Kelly and Dorothy Kent, in their "bunch of clever nonsense," made their usual hit. The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of a song to their first side character sketch was an improvement. Gilfillan's down proved as interesting as ever, and were in splendid trim. Charles Kenna, with probably the most unique single act in vaudeville, scored a distinct hit. His material is original and fresh, and would "make good" anywhere. The Four Bards in their wonderful acrobatic work made a sensational hit. Leona Thurber and her happy boogie boys won instant favor. She had a song of two that was new: "Low" and "High." The addition of





## CUES.

Whitman and Davis will play a Spring engagement of six weeks in *Man to Man*.

Edward Pollard will continue with *By Right of Sword*, playing the part of Bennett, which he originated in the New York production.

Harry T. Lee and Bert V. Wallack, two members of the Aubrey Stock company (Western), who were out of the cast for six weeks on account of illness, rejoined the company at Auburn, N. Y., last week.

Grace Cahill, formerly with the Robert Mantell company, is convalescing at St. Augustine, Fla., after a severe attack of pneumonia.

Claude Soares recently played Macduff, taking the place of Ralph Cummings, who was ill, at a few hours' notice, with John Griffith's Shakespearean company.

Percita has been sent for by Baker, of Columbus, O., to pose for his St. Louis Fair exhibit of photos. Her mother, Bertine Robinson, of the Aubrey Stock, Auburn, N. Y., was selected by the same artist for the Chicago World's Fair exhibit, and her picture took first prize, winning Baker his World's Fair medal.

Captain Dope—or, as it is gloomily remembered here, Captain Dieppe—was as great a failure in London last Monday night as it was at the Herald Square and Empire theatres. Even Anthony Hawks, its author, was not called out.

George C. Pearce retired from the cast of the *Foxy Grandpa* company, Feb. 20.

J. Ivan Myers, formerly of the Earl of Pawtucket company, has been seriously ill of typhoid pneumonia at his apartments on Twenty-fourth Street, New York. But he is improving.

Frederick Burton, of the *Sky Farm* company, was in New York last week for a few days' rest, and reports good business through New England.

Bernhardt Neimeyer, who has just closed a seven weeks' engagement with Thomas Jefferson in *Rip Van Winkle*, holds the distinction of having acted as stage-manager for the company and also of having played four parts in five acts. Mr. Neimeyer was engaged to manage the stage and to play his former role of Cockles, but owing to a change in the cast he was suddenly called upon to play three other parts. Prior to this engagement Mr. Neimeyer played with Tim Murphy in *The Man from Missouri*.

An English version of M. Brioux's *La Robe Rouge*, called *The Arm of the Law*, was produced at the London, Garrick, last Monday night, with, of course, "great success." The play in London which is to come into C. Frohman's hands for America that will not be "a great success," according to the obliging cable, will be a novelty. Violet Van Brugh is said to have made a mild success in *Rejane's* part of *Yanetta*, while Arthur Bourchier as *Mouzon* was ill suited.

Winifred Holt, a society woman, entertained eleven blind persons at the Majestic Theatre last Tuesday night. They seemed to enjoy the production, and other blind folk are to be similarly entertained by Miss Holt.

Rehearsals of *The Ruling Power*, by Elwin Barron, began last Tuesday. Katherine Kennedy is to be the star, supported by Aubrey Boncaut. The first performance will be at the Garrick, March 14.

C. W. Maxwell, formerly manager of the Klyleg Theatre, Tipton, Ind., now closed, has accepted the position of manager of the Opera House at Steubenville, O.

Mrs. Grace Marion Flint, wife of Herbert Flint, the hypnotist, was taken ill at Council Bluffs, Ia., and is now spending a few weeks with Mr. and Mrs. W. M. Saurage, in Alton, while recuperating. Mr. Saurage was formerly manager for the Flints.

## For Nervous Women

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

## WANTED.

First-class Attractions to Open the  
**DAVIS OPERA HOUSE**  
Just Completed.

## MENA, ARK.

has a population of 5,000, and is a railroad division point on the Kansas City Southern Ry., with a monthly pay-roll of \$30,000.00. People hungry for good shows can crowd house at fancy prices. Wanted also, shows for the remainder of season. Write or wire quick to

LOUIS HOPP, Meno, Ark.

**MONEY WANTED**  
to produce short cast play—in-  
genue star part.

Also to produce a melodrama with cast of ten people. Both plays have been tried out, and proven big successes. Address

N. L. Z., care Mirror Office.

**FORGER'S,**  
Cleaners and Dyers  
**704 8th Avenue,**  
Between 44th and 45th Sts.

The recognized Cleaner and Dyer for the Theatrical trade. Work guaranteed and done on shortest notice at lowest rates.

Phone, 3228-338th St.  
Ten Branch Stores throughout the city.

**"TELL IT TO ME."**  
Ezra Kendall's 3D Book.  
All New, Just Out.  
For sale on all trains and news-stands, or by mail 25c.  
Address EZRA KENDALL,  
50 South 7th Ave., Mt. Vernon, N. Y.

WILL MR. SAM PICKETT and  
CHARLES H. PIERSON  
Or any of their friends write at once to E. P. HUDSON, Des Moines, Iowa, stating their address, as he has something of great importance to communicate to them. The address of either Mr. Pickett or Mr. Pierson will be thankfully received.

## PROFESSIONAL CARDS.

**ANDREWS, LILLIAN**  
Neill Co. Re-engaged—Fifth Season.

**BRANDON, ETHEL**  
At Liberty.

**BURRELL, JIMMY**  
Singing Light Comedian. At Liberty. Address MIRROR.

**CARHART, JAMES L.**  
Old Men. Players' Club, 16 Gramercy Park, N. Y.

**CLARGES, VERNER**  
The Playmen, 16 Gramercy Park.

**COTTRELLY, MATHILDE**  
Address agents.

**CRAUFURD RUSSELL,**  
Bchan-Skinner Co., as Grumio, Gobbo, and Mosen.

**DUNCAN, ELLA**  
Address MIRROR.

**FIELDING, PAULINE**  
Engaged. Joe Murphy Co. Address MIRROR.

**HADLEY, HELAINE**  
Leading Woman. Quincy Adams Sawyer Co., 1903-4

**HUNT, MARIE**  
Address Actors' Society.

**LEE, FREDERICK**  
Address MIRROR.

**LORIMER, WRIGHT**  
Address MIRROR.

**PITT, MARGARET**  
Permanent address. Actors' Society.

**PORTER, CAMILLE**  
Address DRAMATIC MIRROR.

**ROUSE, FANNIE DENHAM**  
Legitimate Comedy Character. At Liberty. Add. MIRROR.

**RYLEY, J. H.**  
Address Green Room Club, London, Eng.

**SEAY, CHARLES M.**  
Proctor's Stock Co., N. Y. City.

**TRADER, GEORGE HENRY**  
At Liberty, 208 Prospect Place, Brooklyn.

**WAHLE, ALBERT C.**  
Stage Manager and Juvenile. Herne's Hearts of Oak.

**WARD, CARRIE CLARK**  
Bush Temple Theatre, Chicago, 2d Season.

**WAYNE, JUSTINA**  
Address MIRROR.

**WILDER, MARSHALL P.**  
Phone 2249 Columbus. "The Pocantico," 1896 B'way.

**WILLIAMS, CORA H.**  
Prima Donna. Soubrette. Invites offers. Add. MIRROR.

**WILLSEA, BERTHA**  
Leda and char. comedy contralto. Actors' Society.

**MANAGERS' DIRECTORY.**

**GA-COLUMBUS.**

The New Springer Hotel  
and Opera House

Population of city and suburbs, 40,000. Only show house in the city. Everything new and modern. Size of stage: Curtain line to wall 40 feet, width 72 feet, to rigging loft 61 feet, opening 18 feet.

**SPRINGER BROS., Proprietors.**

**IND.-NEW ALBANY.**

Grand Opera House  
OPEN TIME.

Population, 40,000.

**MATT KUSSELL, Mgr.**

**IND. TER.-KREBS.**

## Krebs Opera House

Five miles from So. McAlester. Electric cars connect with So. McAlester and adjoining mining towns. House has excellent patronage. GOOD OPEN TIME.

**E. W. FLYNN, Manager.**

**N. J.-CAPE MAY.**

## Auditorium

Open time for first-class attractions. One show a week. Shows with band preferred.

**E. W. DALE, Mgr.**

A. Taylor's  
have this  
Trademark  
on the lid.



Catalogues  
mailed  
upon  
request.

**TAYLOR TRUNK**

G. A. TAYLOR TRUNK WORKS,  
59 and 61 E. Randolph St.  
120 W. Madison St.  
111 W. 36th St.  
NEW YORK.

The burning of our Chicago plant will not delay  
shipments. We can fill  
all orders at once.

## MAHLER BROS.

6th Ave. and 31st Street, New York.

SPECIALS IN OUR

Theatrical and Perfumery Department  
FACE POWDERS:

TETLOW'S GOSSAMER POWDER.

14c. a Box

JAVA RICE POWDER.

21c. a Box

A Full Line of Powders, Grease Paints and Make-ups at special prices.

Headquarters for Madame De Vay's Camelia Lotion, Lip Rouge and Drop Chalks.

## OUR MAKE-UP BOXES

Made from the very best tin, are black enameled. Especially made for professional use, having a tray with compartments for Grease Paints, Powders, Comb and Brush, Wigs, Etc. Etc. Has double action lock, with two keys, 49c.

## SPECIAL.

59c.

Larger Size Box, Our COLD CREAM, expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never become rancid in any climate. Put up in 1 lb. Screw Top Tin Cans at 43c. 1/2 lb. at 25c.

Samples of Cream Sent Free. All mail orders must be accompanied by money order. None sent C. O. D.

The Independent Booking Agency  
MANHATTAN THEATRE BUILDING  
ROOMS 21 and 22. Broadway and Thirty-third St., New York. PHONE 2398 MADISON  
GOVERNING COMMITTEE.

JAMES K. HACKETT, MAURICE CAMPBELL,  
HARRISON GREY FISKE, WEBER and FIELDS.

Time Booked for Established  
FIRST-CLASS ATTRACTIONS  
in the Principal Cities and Towns of the  
United States and Canada.

No Booking Fees to Theatre or to Attraction.

JOHN E. WARNER, Representative.

THE DRAMATIC  
MIRROR

IN A  
Dramatic Mirror Binder  
KEEPS PERFECTLY

No torn or Imperfect Copies

Price by Mail, . . . 90c.

Price at Mirror Office, 75c.

Order Direct

## The New York Dramatic Mirror

121 West 42d Street, New York

## ACTORS' SOCIETY

813 engagements made last year, over \$6,000.00 saved to members in commissions. Send 5 cts. in stamps for Bulletin. Use U. S. Express Money Orders and send stubs to G. D. MACINTYRE, Sec'y.

114 West 40th St., N. Y. City.



## AL. W. MARTIN'S ENTERPRISES.

Eastern Uncle Tom's Cabin Co.

THIS WEEK—Gotham Theatre, Brooklyn. Largest opening in history of the house.

Western Uncle Tom's Cabin Co.

Capacity, Altoona, Lewistown, and Lancaster.

AL. W. MARTIN, Prop. and Mgr.

SEASON 1904 AND 1905.

## THE THURBER AND NASHER CO.

An Excellent cast of Players.

Special Pictorial Printing from

H. C. Miner Litho Co., of N. Y.

Under the Personal Direction of

PHILIP H. THURBER and MATT NASHER.

State of Illinois, County of Cook, City of Chicago.

This is to certify that we are and claim to be the owners of the following plays or dramatic compositions composed by Victorien Sardou, to wit: *La Tosca*, *Fedora*, *Cleopatra*, *Giamonds* and *Theodora*. And we further declare that the bill of sale that one of us signed in the name of Melbourne MacDowell to such plays and to each of them, was obtained from Melbourne MacDowell by the said Hart through false and fraudulent representations, and without any just or reasonable consideration, and that the said Hart has held such plays and has sold them to us, and that he has no right, title or interest in or to said plays or to either of them, and has no right or authority to lease, sell or permit the use or presentation of such plays or either of them, and that we will hold all persons responsible for royalties and damages that may accrue or ensue to us by reason of the wrongful presentation of such plays or either of them, as aforesaid.

B. M. Shaffner,  
Attorney for W. Melbourne MacDowell, H. E. Feldman,  
Address all communications to H. E. Feldman, 18th & Ashland Block, Chicago.

## WANT TO LEASE

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

**CLARA BELLE JEROME**

Now with AN ENGLISH DAISY CO.

DISENGAGED AFTER MARCH 12.

En route.

**Melbourne MacDowell**

In a Repertoire of Classical Plays.

Season opens in April.

Management DAVE A. WEIS.

**WILL L. WHITE | PAULINE GEARY**

LEADS.

AT LIBERTY.

LEADS.

Address 14 Abbott Street, Salem, Mass.

**DOROTHY DANE**

At Liberty, Character or Comedy, balance season 1903-4.

Owing to sudden closing of Fred Wright Repertoire Co.

Address MIRROR, or Agents.

**EMMA CAMPBELL**

Characters and Heavies.

Boyle Stock Co., Nashville, Tenn.

**James Gordon | Edith Crolius**Ladies and Heavies.  
RYAN STOCK CO.AT LIBERTY.  
Heavies and Characters.  
Address MIRROR office.**EVA TAYLOR**

LEADING WOMAN.

Address Grand Opera House, Pittsburgh, Pa.

**SEDLEY BROWN**Dramatic Director.  
PLAYS STAGED.Disengaged  
After January 1.**Miss Louise Beaton**

RACHEL GOLDSTEIN.

Management Sullivan, Harris and Woods.

**LILLIAN HALE EMERY**

MRS. AUGUSTA GOULD in RACHEL GOLDSTEIN

Mgt. Sullivan, Harris &amp; Woods.

**The Stage**ESTABLISHED  
1880.PRICE, 2d.  
WEEKLY.The Leading English Theatrical Newspaper. Circulation guaranteed  
larger than that of all other English Dramatic and Musical Journals com-  
bined. May be obtained atTHE INTERNATIONAL NEWS CO., SAMUEL FRENCH,  
83-85 Duane St., 22-24 West 22d St., Casino Bldg., 1404 Broadway.  
NEW YORK.**London "MUSIC HALL"**

The Great English Vaudeville Paper.

WEEKLY.

461 STRAND, W. C.

WHAT COMPANY ARE YOU WITH?

**THE THEATRICAL ROSTER**

Season 1903-1904 in Pamphlet Form.

**THE ONLY DIRECTORY OF THE STAGE.**The names of members of theatrical companies classified as originally published  
in THE MIRROR.

Sent by mail on receipt of 15c.

THE NEW YORK DRAMATIC MIRROR, - 121 West 42d Street, N. Y.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

**Tom E. Murray**STARRING IN  
"AN ENGLISH DAISY"

THROUGHOUT ENGLAND.

Address, until March, Kensington Theatre, London, England.

SECOND SEASON.

**BERTHA WELBY**

Re-engaged 4th Year with Mittenthal Brothers.

Always reliable and the best in her line.—*Dramatic Mirror*.  
Has made a record of which any artist may well be proud.—*Montreal Star*.  
Always artistic and deserving of praise.—*Press*, *Press*, *Montreal Star*.

His pipe never goes out.

**D. E. HANLON**

As the Dope Fiend.

Blaney's Across the Pacific.

The Star that made Iowa Famous.

**DELLA PRINGLE**

STARRING. Direction G. Faith Adams.

THELMA.—"To her audience, Miss Pringle appeared as an ideal of the authoress' character of Thelma, and her emotional acting was of the highest order, moving many of the audience to tears. She was well sustained in the difficult part."—*The Silver State, Winnemucca, Nev.***EDNA EARLIE LINDON**

Leading Woman. At Liberty.

Address Oswego, N. Y.

**Dollie Temple**

A. E. Bellows

ENGAGED

Second Season ACROSS THE DESERT.

Address MIRROR.

**ESTHER LYON**

BAKER STOCK COMPANY

PORTLAND, OREGON.

**1903 JANE KENNARK 1904**

AS CIGARETTE in UNDER TWO FLAGS.

H. T. Academy of Music Production. Paul M. Potter's Version. Direction G. D. Woodward.

Permanent address, 554 7th Street, Buffalo, N. Y.

**Lillian Lawrence**

LEADING WOMAN.

Castle Square Theatre, Boston.

**Robert Conness**

Featured in title role Robert Emmet.

Under management J. WEISLEY ROSENQUEST.

Address 14th Street Theatre, New York.

**ALICE KAUSER**

PLAYS.

NEW STOCK PLAYS.

NEW REPERTOIRE PLAYS.

Address 1432 Broadway, New York.

**J. Palmer Collins**

AT LIBERTY, 1904.

Two seasons with Richard Mansfield.

As Dr. Watson in *Sherlock Holmes*.  
"Mr. Collins showed New York, for the first time, that  
there is something in the part of Dr. Watson."—*N. Y. Evening Journal*.

Address GREENROOM CLUB, or 16 W. 28th St., N. Y.

**JOHN W. and MARY BANKSON**

CHARACTERS.

AT LIBERTY. Address MIRROR.

**Katherine Grey.**

Address Mrs. Fernandez.

**Sadie Connolly**

There is only one

Sadie Connolly

Invites offers for next season.

Address 225 East 18th Street, N. Y.

**Harry J. Kooper**

German Dialect Comedian

AT LIBERTY

Late ad Tenor Garden City Quartette

Address this office, or 11 McDougal St., Brooklyn, N. Y.

**Guido Marburg Wallace Gillpatrick**

MARBURG &amp; GILLPATRICK

(Adapters of "Marta of the Lowlands.")

Agents for the English and American rights of Dramas,  
Comedies, and Operettas by the leading Spanish Authors and  
Composers. AddressManhattan Theatre, New York, or  
71 Gainsboro Street, Boston.**IDA MULLE**

Specially engaged for LIZA ANN.

**UNDER SOUTHERN SKIES**

(Western)

Address MIRROR, or on route.

**Gustav G. Schell**

SCENIC ARTIST.

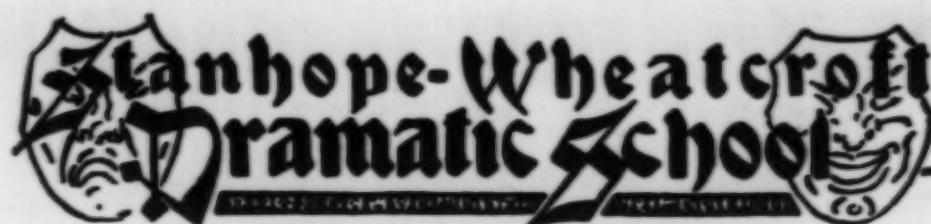
Empire Theatre, Columbus, Ohio

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.



32 West 32nd Street, New York City.  
Midwinter Dramatic Course NOW OPEN Public Matinee.  
Engagements secured.  
ADELINE STANHOPE WHEATCROFT, Director.  
Write for Prospectus.

## The National Conservatory

OF

### Dramatic Art

UNDER THE DIRECTION OF

F. F. MACKAY.

The Distinguished Character Actor, and for Twenty-Five Years a Practical Teacher of Acting.

OPEN THE YEAR ROUND.

Winter Session opens October 15.

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 5 P. M.  
Send for prospectus. 19-23 W. 44th St. (near Fifth Ave.), New York, N. Y.

## The Blythe Dramatic School

50 West 27th St. (near Central Park West), New York, N. Y.  
HELEN BLYTHE, Director. Formerly Leading Lady of Daly's Theatre.  
Ladies and gentlemen prepared for the stage in six months' time. Students now being enrolled. Evening Classes  
Special Classes now forming. Three, four and five month course. Every graduate of this school is now engaged for  
this Winter. Engagements secured. Private lessons.

### AMERICAN SCHOOL OF PLAYWRITING

(THIRD YEAR.)

Taught by written corrected exercises on a formulation of the PRINCIPLES and METHODS up to the  
completion of a play. School conducted by W. T. Price (author of "The Technique of the Drama")  
and Associates. Episode observation: THE NEW HAVEN RAILROAD IS SPENDING \$4,000,000 ON  
A CUT-OFF OF A FEW SHORT MERRY YARDS TO GAIN SPEED AND SAVE 4 MINUTES IN TIME  
For terms and fully explanatory circular, address

Room 17, 1440 Broadway, New York City.

("The Technique of the Drama," by W. T. Price, \$1.50; Brentano's, or as above.)

"The Famous Gladiator,"

## Robert Downing

THREE MONTHS' COURSE, \$50.00. Will be pleased to hear from those who wish to  
Study for the Stage. For information and catalogue send to No. 51 R. I. Ave. N. W.  
Washington, D. C. Stage Knowledge by Mail, Course \$15

### TORRIANI SCHOOL OF SINGING

489 Fifth Ave., N. Y.

Singing and speaking voice cultivated by absolutely pure method. Professional and Private endorsement. Summer course. Address FERDINAND E. L. TORRIANI

COSTUMES, ETC.

## WIGS

### TOUPÉES.

Grease Paints and Face Powders. Satisfaction Guaranteed.

CHAS. L. LIETZ,  
No. 39 West 28th St., New York.

New York HEPNER Chicago  
The Leading Wig Maker.  
124 WEST 26th STREET, near Broadway  
N. Y. CITY.  
Telephone No. 288-38 Street.

WM. HEPNER & CO., Chicago  
Chicago Opera House Block.  
A. KERSHAW, Resident Partner.  
Send for Catalogue.

PLÜCKER and AHRENS  
Practical Wig Makers.  
Formerly CHARLES MEYER.  
Street Wigs and Toupees Artistically Made.  
Theatrical Work a Specialty.  
25 EAST 20th STREET, NEW YORK  
(3 Doors East of Broadway).

NOTICE.  
I. MILLER THEATRICAL SHOEMAKER  
Remains at  
202 W. 23d St.  
Ballet Shoes  
AND  
Colored Slippers  
Always Kept in Stock.  
Telephone 4688-38 St.

MME. A. T. CRANE  
Theatrical Costumer  
592 SEVENTH AVENUE  
near 42d St. (Long Acre Square).

Ninety-Nine Per Cent. of Managers and Actors say  
The Stage is Best School

The only office in America signing a contract to positively place accepted applicants on the stage and direct their careers in every way. All necessary preliminary coaching, Patronage placed in first works. Place more applicants than all the schools combined. Send for Circular. Rehearsal Theatre, Professional Woman's League Hall. Interviews by appointment only.

THE NEW YORK DRAMATIC ATHENEUM  
(ESTABLISHED 1897),  
105 West 45th Street, New York.

### MR. PARSON PRICE, Voice Culture.

Speaking and Singing. Teacher of Julia Marlowe, Maud Adams, Ida Conquest, Marie Cahill, Margaret Fuller, Grace George, Louise Drew, Cariotta Nilsson, Clara Bloodgood. Send for Circular.  
10 E. 17th Street, New York.

COSTUMES, ETC.

## EAVES COSTUME CO.

Manufacturers and Dealers

in Theatrical Goods . . .

Costumes of Every Description For Sale and  
to Rent.

586 SEVENTH AVE.  
(Near Broadway and 42d St.)  
Telephone 4703-28th St.



## FUNK & CO.

### Wig and Toupee Makers

PAINT and POWDER.

McVicker's Theatre, - Chicago, Ill.  
Telephone-Central 604. Send for Catalogue.

MAURICE HERRMANN  
COSTUMER,  
20 West Twenty-Seventh Street  
NEAR BROADWAY.

JOHN AZZIMONTI

From 32 to 40 Union Square, between 16th and 17th Sts.  
4th Ave., New York. Manufacturer of THEATRICAL  
AND CUSTOM SHOES. My established reputation  
guarantees the utmost satisfaction. Specialist in Dancing  
Shoes. Goods sent to all parts of the world, C. O. D.  
Telephone 4109-18.

MISS R. COHEN  
Formerly 182 E. 70th Street.  
Telephone No. 1639 Columbus.

ELOCUTION, ACTING, ETC.

1884-1904

A practical training  
school for  
the Stage in con-  
nection with Mr.  
Chas. Frohman's  
Companies.

ELOCUTION, ACTING, ETC.

Empire Training  
Dramatic School.

FRANKLIN H. SARGENT, President.

### Criticisms of Recent Public Performances:

"The students showed evidences of careful training. More and more Broadway managers are waking up to the fact that experience in our dramatic schools is of value, and, year by year, the pupils are finding their way to the profession in increasing numbers." —  
NEW YORK TIMES, Nov. 8, 1903.

"To those to whom the drama affords more than amusement, the work of the students of the Empire Dramatic School will be of considerable interest. The senior members of this school give, from time to time through the season, performances of a type which are worthy of note. Especially interesting have been certain plays of Bjornson and Hauptmann, and those looking forward with hopeful eyes to the improvement of the American stage can but commend the careful work of the students and the attitude of the faculty

to dramatic affairs in general, and individual place in particular." —THE TATLER, London, England, Dec. 12, 1903.

"These matinees are delightful treats, for the programme is sure to be composed largely of dramatic tid-bits not otherwise obtainable. The work of the pupils furnishes ample evidence of the value of adequate technical training as a preparation for the stage." —BROOKLYN CITIZEN, Nov. 8, 1903.

"A large audience was present and accorded the young players abundant applause, which was well deserved. The characters were all well taken, and the play was given with a finish that would do credit to professionals." —NEW YORK HERALD, Jan. 22, 1904.

For full information apply to E. P. STEPHENSON, Carnegie Hall, New York.

## LUDLAM SCHOOL OF DRAMATIC ART

(Incorporated under the laws of Pennsylvania.)

### GARRICK THEATRE BUILDING

Nos. 1326-28 Chestnut Street, Philadelphia, Pa.

THEATRE ANNEX, No. 23 South 40th Street.

Daily Rehearsals on Complete Stage, 25x30 feet. Seats 800.  
HENRY LUDLAM, DIRECTOR, AND A LARGE FACULTY OF COMPETENT INSTRUCTORS

This School teaches the Dramatic Art in all its branches, and graduates (with Diploma) competent Actors  
Actresses, Elocutionists, Orators and Public Speakers. A practical course in Voice Building, Analysis, Reading, Fencing  
Dancing, Make-up, Costuming, Rehearsal and Public Performance. 30 Public Performances in School Theatre  
others in Big Theatre.

Winter Term—seven months—begins Oct. 5. Summer Term—four months—begins May 1, 1904

Children's class begins October 15.

Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free upon application.

## SCHOOL OF ACTING

OF

### THE CHICAGO MUSICAL COLLEGE.

HART CONWAY

DIRECTOR

A School of Practical Stage Training. Endorsed by the leading managers, critics and actors. Fully equipped stage  
for rehearsals and public performances. CATALOGUE MAILED FREE.

Address WM. K. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

## ROSE EYTINGE

Pupils prepared for Stage, Pulpit, Platform or Parlor.

### INSTRUCTION IN ACTING.

Address, Central Park West, 2 West 99th St., New York City.

COSTUMES, ETC.

### Jos. Hemberger

MERCHANT TAILOR.

408 Sixth Avenue, - First Floor.  
LATEST SPRING AND SUMMER  
IMPORTATIONS NOW READY.

DRESS SUITS A SPECIALTY.

## ALL SOLD.

The Dramatic Mirror

## Date-Book

For Seasons 1903-4 and 1904-5.

Write for advertising rates for  
Date-Book, seasons 1904-5 and  
1905-6. Advertising space lim-  
ited. Address

DATE-BOOK DEPT.,  
121 W. 42d St., N. Y.

## Opera Chairs

Why not brighten up  
your Theatre by putting  
in new opera chairs? I  
will take chairs (which  
have been used) in ex-  
change and allow a fair  
price.

H. D. WARNER,  
63 Fifth Ave., cor. 13th St., N. Y. City.  
Telephone 1347—Gramercy.

Frequently I have second-hand chairs for sale.



Send, to, in stamp to  
CHAN, B. HESS, 2221 N. Michigan St.,  
for The Art of Making Up.

TYPWRITING,  
STENOGRAPHY,  
TRANSLATIONS.

40 West 28th St., Tel. 200 Madison Sq.

71 Broadway, " 318 Cortlandt.

214 W. 42d St., " 273 28th.

1400 Broadway, " Room 504.

**BARNEY'S** **COPYING**  
Stenography and Typewriting  
Theatrical Work a Specialty  
(Room 12) 1358 Broadway, Cor. 38th St.

STENOGRAPHY.  
TYPEWRITING.  
MIMEOGRAPHING  
Theatrical copying a specialty.  
Best Work. Lowest Rates.

J. H. NASH, Room 2, 1358 Broadway (cor. 37th St.)

**HOTEL VELEY.**  
EUROPEAN PLAN.  
Special weekly rates to the Profession  
15 Clark Street, Chicago. [www.veley.com](http://www.veley.com)

Richard Githmann Transfer Co.  
Scenery and Furniture Cleaning, Storage,  
Sewing, Tailoring, Laundry, Trucks for Sale,  
26th Street, Chicago. [www.githmann.com](http://www.githmann.com)

Telephone 4297-38th Street.

Plays for Stock,  
Plays  
for Repertoire  
and  
Plays for  
Special Production.

Cable Address "PLAYWYNEL," NEW YORK.

# SELWYN & CO.

Play Brokers.  
Broadway Theatre Building,  
1441 Broadway, N. Y. City.

— SOLE AGENTS FOR —  
William A. Brady,  
Kirke La Shelle,  
Mittenhal Brothers,  
Chas. E. Bianey,  
Forrester & Mittenhal,  
Theo. Buri Gayre,  
Edwin Arden,  
Col. J. F. Milliken,  
John A. Stevens,  
and Many Others.

## SPECIAL ANNOUNCEMENT.

We are now prepared to contract with reputable **Repertoire Managers** for any of the following plays, many of them being now submitted for repertorial rights for the first time. Special attention being called to the phenomenal **decrease in royalties**, placing them within the reach of all. All plays leased from us are subject to the fullest protection. We protect your plays and protect your territory and guarantee our quotations of royalties to be absolutely the lowest obtainable.

### PLAYS WITH FULL LINE OF PRINTING.

Sergeant James Dangers of Paris  
Her Majesty Devil's Island  
The Coast Guard  
The Sunshine of Paradise Alley  
Lost in New York  
Child of Fortune  
Land of the Living  
Red, White and Blue  
A Boy Wanted  
King of the Opium Ring  
Legal Wrong  
How London Lives  
When Greek Meets Greek

An African King  
A Mormon Wife  
Sorrows of Satan  
The Cotton King  
The Turtle  
Ring of Iron  
Under the Polar Star  
The Police Inspector  
The Blind Girl  
The Great Brooklyn Handicap  
Cat and the Cherub  
A Stranger in a Strange Land  
The Unknown  
Money Mad  
War on Women  
Baggage Check

A Rough Rider's Romance  
The Game of Life  
The Wooing of Mrs. Van Cott  
Deacon Brody  
An Irish Arab  
Bottom of the Sea  
Woman and Wine  
One of the Many  
The Deserted Wife  
A Great Temptation  
The Prince and the Sword  
Scales of Justice  
The Gunner's Mate  
Humanity  
A Forger's Daughter

The Female Drummer  
My Sweetheart  
Cumberland '61  
Betsy Ross  
Under Two Flags  
The Fire Patrol  
Toll Gate Inn  
We' Uns of Tennessee  
Gentleman Jack  
After Dark  
Roaring Dick and Co.  
Mlle. Fifi Gypsy Jack  
The Resurrection A Hired Girl  
Her Sister's Shame

### PLAYS WITHOUT PRINTING.

Thelma Passions' Slave  
The Thoroughbred  
A Mad Marriage  
A Texas Girl  
Man's Work  
A Daring Conspiracy  
The Little Boss  
A Mother's Love  
A Bachelor's Honeymoon

Denise  
Shadow of a Crime  
Her Fatal Love  
A Daring Leap  
A Child of the Street  
The Man in Uniform  
Back in Jersey  
'Ostler Joe  
Robert Burns

The Confederate Colonel  
A Desperate Love  
The Mystery of Manila  
An Irish Fairy  
The Blarney Stone  
Two Partners  
The Cheat  
The Cuban Patriot

Our Janitor  
Sweet Nell of Old Drury  
The Captain of the Nonsuch  
The Girl from Vassar  
The Little Countess  
Three Only Daughters  
The New Woman  
The Winding Way  
Mixed Pickles

**WE ARE SOLE AND EXCLUSIVE AGENTS** for all of the above plays, but can also supply you with any play not quoted above, if in the market. A card addressed as above will bring you any desired information.

**TO STOCK MANAGERS** We can offer any play that can possibly be obtained, a great many being materially reduced in royalties for summer stock companies.

We have a number of musical comedy successes available for road tour with complete productions.

**TO ROAD MANAGERS**, who desire the Western rights to recent popular-priced melodramatic successes, we can offer the biggest **money-winners** of the past two seasons on very reasonable terms.

We have new plays, by some of the most prominent American authors, to lease on royalty. Send for Catalogue.

**WE COVER THE PLAY BUSINESS IN ALL ITS BRANCHES.**

HEADQUARTERS FOR

# ASBESTOS FIRE CURTAINS

We have supplied more Theatres and Opera Houses with Asbestos Curtains than any other concern in this country.  
The superior quality of our Asbestos fabrics is guaranteed. ESTIMATES CHEERFULLY GIVEN.

C. W. TRAINER MANUFACTURING CO.,

89-91 Pearl Street, Boston.



### Opera Chairs 200 STYLES

Our unexcelled facilities enable us to produce the **HIGHEST QUALITY** at lowest cost.

The finest theatres in the United States are seated with chairs of our manufacture.

We have long since passed the experimental stage.

American School Furniture Co.  
19-21-23 W. 18th St., New York.

Week Feb. 21, Cordray's Theatre, Portland, Oregon.

## Down by the Sea

Management of PHIL HUNT

Week Feb. 28, Third Ave. Theatre, Seattle, Wash.

By Special Arrangement with DAVID BELASCO,  
**THE DE MILLE-BELASCO PLAYS**  
The Wife, The Charity Bell, Lord Chumley, Men and Women,  
WILL HEREAFTER BE UNDER THE SOLE MANAGEMENT OF  
MRS. HENRY O. DE MILLE.  
Office 208, 1402 Broadway, New York City.

Telephone 3868-38th St.

FIRST TIME IN AMERICA.  
**Kaphan Theatrical Syndicate**  
1931 BROADWAY, NEW YORK CITY, PRESENTS  
The Famous Spanish Actress,  
Senorita PEPITA SANDOVAL  
IN **CARMEN.** MAGNIFICENT IMPORTED COSTUMES,  
SPECIAL SCENERY.  
MANAGERS, SEND OPEN TIME. NOW BOOKING NEXT SEASON.

### FOR SALE Trinity Chimes

Melodrama in 4 Acts

Best of Lithographic Printing Carload of Scenery Entire Show Complete.  
Address BERT PEARSON, care of Watson Theatre, Brooklyn, N. Y.

1904

WE HAVE THE GOODS

It will be next season's greatest dramatic novelty.

THE MASSIVE MELODRAMAS.

1905

## A SCARLET SIN

Management JAY HUNT.

Home Office, Bowdoin Square Theatre, Boston, Mass.

## The BEST ATTRACTIONS

Can Secure Immediate Open Time in  
PORT JERVIS and ONEONTA.

Address O. S. HATHAWAY, Lessee and Manager, Middletown, N. Y.

Visiting Fred Dickson First Part of Week

At "Park,"

Indianapolis,

Feb.

22, 23, 24.

26th Week of Season.

AT THE OLD

CROSS ROADS

By HAL REID.

ARTHUR C. ALSTON, Proprietor and Manager.

Muncie, Ind., Feb.

25.

Sol. Home, Dayton, Feb. 26.

Lexington, Ky., Feb. 27.

### SHOW PRINTING

Stock Hangers, Posters and Cuts on hand for advertising every branch of the Amusement Business. Send for Catalogue (A) Dramatic and Show Printing of all kinds Catalogue (C) Fair and Carnival Printing; Catalogue (B) Bill Posters, Commercial Posters. First class printing of all kinds.

GREAT WESTERN PRINTING CO.,  
513 Elm Street, St. Louis, Mo.

### PLAYS

Wanted with Printing, at all times, by T. H. WINNETT,  
1402 Broadway, New York.

### FIRE

EXTINGUISHERS for THEATRES  
Best device made. Extinguishes 8000 cubic feet of flame instantly, without water damage. Write for estimate.

Metropolitan Fire Extinguisher  
Co., 1135 Broadway, New York.